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The Carmel Pine Cone

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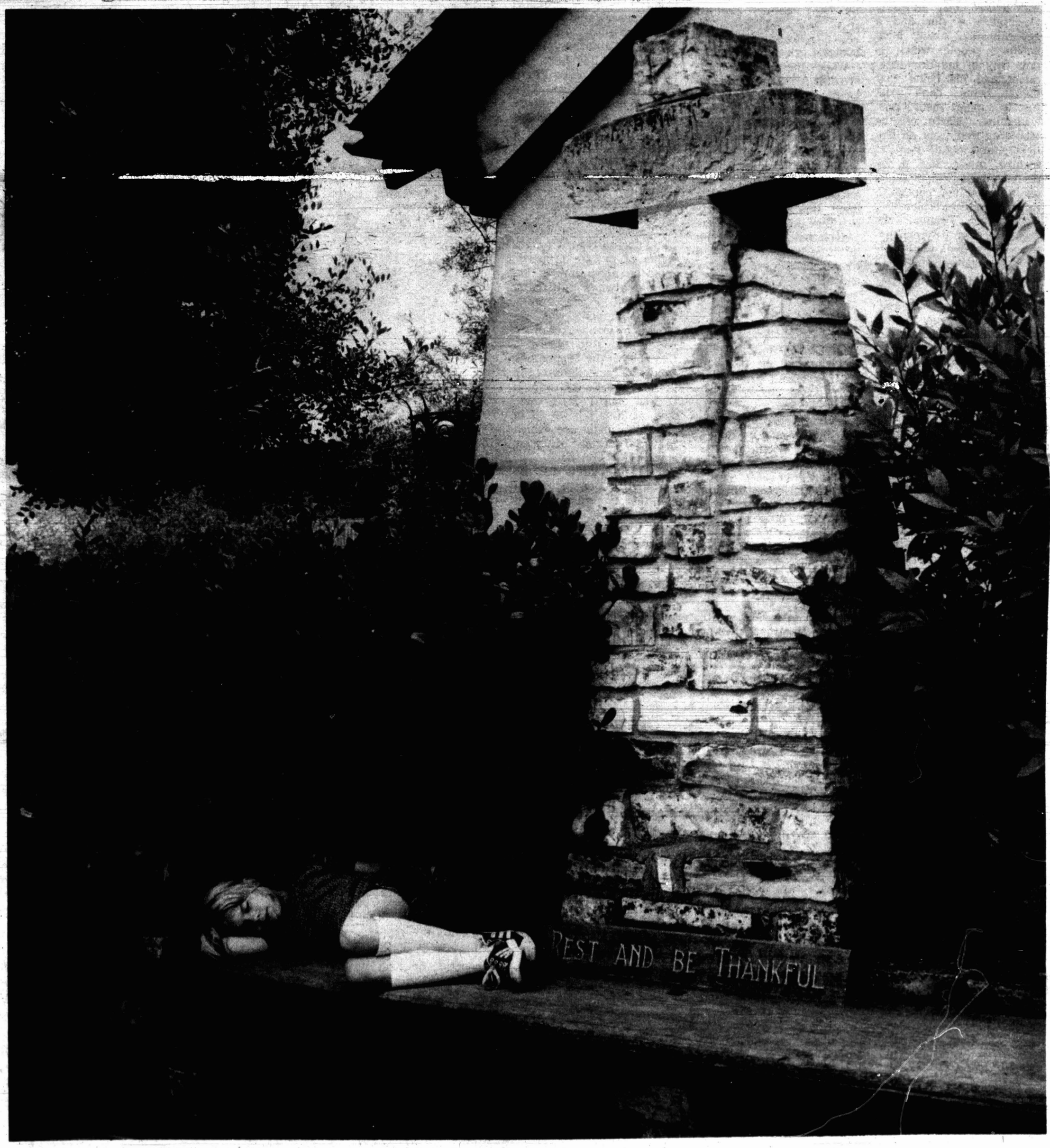

THE CHURCH of the Wayfarer provides a resting spot. (Photo by Grant Huntington of Pebble Beach.)

Letters

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

Mr. Francis Heisler, in your article about him July 11, makes a slur and a generalization about local business people which is unworthy of his fine legal talent and his belief that human beings don't exist just to support institutions.

Business people of the Monterey Peninsula do buy tickets, and lots of them, to theatre, music, and dance performances which are of quality level high enough to make attendence a pleasure.

The Bach Festival, the Monterey County Symphony, the Jazz Festival, the Forest Theater Shakespeare and Sunday Concerts, the newly successful dance series at Sunset Center, the constantly good Studio Theatre shows, the Hidden Valley Music and Magic Carpet productions and many other series and single events get very good attendance from the local business community.

Even more to the point, the boards of directors which support and direct the finances of these organizations and the members of their related associations, plus the advertisers who help make up the program costs and deficits, all have a very high percentage of local business and professional people and their employes.

Quite possibly a well-run, well-sponsored group producing high-quality live theatre could attract attendance and the necessary deficit financing support from our sophisticated, active, community-aware business group.

When there is an outstanding performance locally, support is instant. Do you remember how hard it was to get seats for "Man of La Mancha" a few seasons ago?

The busy business people who [illegible] wholeheartedly supporting and attending the many fine and vaired arts events on the Peninsula have proven their support of high quality, imaginative, and interesting performances and series.

DAVID HUGHES
Carmel

Dear Editor:

What ever happened to the Fourteenth Amendment to the Constitution of the United States?

Several years ago, when the civil rights movement was in full bloom, hardly a week passed when a suit charging that some one's civil rights were violated wasn't filed under the "equal protection" clause of the Fourteenth Amendment.

When the people of California enacted the California Coastal Zone Conservation Act, (otherwise known as Prop. 20) they mounted an assault on the Fourteenth Amendment. In Constitutional questions, it is always wise to go to the source -- to the Constitution. The Fourteenth Amendment says, in part: "No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any state deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws."

The California Coastal Zone Conservation Act does not afford all persons in the state of California "equal protection of the laws." In fact, it doesn't even afford "the equal protection of the laws" to all property owners in the coastal zone, in that it sets up a "permit area" within the zone.

Membership on the coastal commissions is by appointment and not by election. This prohibits a recall election to get rid of zealots on the commissions who have no regard for the rights of private property. And the appointments are almost always politically motivated. For example, Julian Camacho was appointed by ex-Speaker of the Assembly Bob Moretti. Camacho is the Democratic candidate for Congress from the 16th Congressional District, but I don't think that qualifies him to sit in judgement on the uses which can be made of your property.

The plain truth is that the California Coastal Conservation Commissions are Frankenstein monsters. They are under no obligations to consider the economic consequences of their actions. Their deliberations remind me of something out of "Alice in Wonderland" (I'll be judge; I'll be the jury said cunning old Fury. I'll try the whole cause and condemn you to death.)"

Fortunately the Sea Ranch Homeowners Association has taken this whole matter to a federal district court in San Francisco, charging that the Coastal Zone Conservation Act is unconstitutional. I suggest that all persons who appear before a Coastal Zone Regional Commission for any purpose, challenge the right of the California Coastal Commissions to act, on the grounds that they are illegal organizations with no jurisdictions under the Fourteenth Amendment to the Constitution of the United States.

JAMES M. SINGER
Soquel

Dear Editor:

You might be interested to know that "Lives Touch," a book of poetry published by St. Mary's College Press of Winona, Minn. authored by me and illustrated by Pat Silver, and which you reviewed beautifully earlier this year, is the winner of the second highest award given by the Printing Industries of America in its 1974 Graphic Arts Award competition.

The Press, of course is totally responsible for the Award; and I am deeply honored that they chose my book for publication.

Pat Silver exhibits in one of the galleries in Carmel, but I do not know which one.

I intend to make a trip to Carmel soon and will donate a copy to the library. The book is currently on display at the Los Altos Library along with an exhibit of art work and poetry by Peninsula poets during the month of July.

ELLIS OVESEN
Los Altos Hills

The Carmel Pine Cone

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Fire danger threatens forest areas

(Editorial)

THIS IS the time of year when the fire danger is greatest in those portions of Big Sur and the Ventana wilderness which are generally heavily used by hikers, campers and tourists.

Because of the fire danger, the Forest Service has closed most of the areas within the Los Padres National Forest generally open to the public.

This comes on the heels of the large forest fire two years ago which was started in the Molera Ranch area near the Big Sur Village, probably by a camper who let his campfire get out of control, or who left it unattended.

As residents and most everyone else knows, it was that forest fire which burned away much of the undergrowth which holds the mountainside intact, and which resulted the following winter in the massive mudslides which nearly devastated Big Sur.

The point is, obviously, that forest fires are a clear and present danger in this area, particularly at this time of year when the grasses are dried out and the undergrowth is nothing but tinder.

THOSE WHO live in the area and who use the camping facilities at Big Sur, or who go there for a day's hike, probably do not need to be reminded of the danger of forest fires or of the need to take extra precautionary measures to prevent them.

Visitors to this area who take advantage of our marvelous outdoor environment for recreation should be put on notice, however, that what they enjoy is particularly vulnerable to the ravages of fire which can be triggered by just one careless camper.

There shouldn't be any need to remind or inform anyone of these facts, since they should be self-evident. But, because they obviously are not self-evident, we'd like to call it to everyone's attention: let's be extra-careful in using the outdoor resources.

One careless campfire, one discarded cigarette, one thoughtless move by a hiker could ignite another fire on the order of the Big Sur fire of two years ago. The consequences of this could well be far worse than that fire, since the turf-holding capabilities of the burned areas are just now beginning to regenerate themselves.

Let's all take care of what we have and avoid the possibility of any more forest fires.

A dynamic flute recital at All Saints' Church

By IRVING GREENBERG

ON THE morning of Saturday, July 20, in the Parish Hall of All Saints' Episcopal Church a very lonely flute recital was given by Louise Di Tullio and Matha Blaine, assisted by the continuo of Bess Karp at the harpsichord and Robert Adcock on the cello. The works performed were by J.S. Bach, C.P.E. Bach, G.P. Telemann, G.F. Handel and Joseph Haydn.

The opening number, **The Trio Sonata in G major for Two Flutes and Continuo BWV 1038**, by J.S. Bach was performed by the two flutists with the continuo. This trio sonata was originally conceived for flute, violin and continuo and is believed to have been composed around 1720. As far as external evidence is concerned, only the bass is definitely by Bach, and the two melody parts have been attributed to Bach's pupils. Internal evidence, however, points strongly to Bach. The quality of thematic invention, the tendency towards canonic imitation, the sustained cantabile of the first and third movements, the dance-like character of the second, and the involved polyphony of the last leave no doubt as to its authenticity as Bach's creation. This arrangement for two flutes has also been attributed to Bach himself.

Louise Di Tullio and Martha Blaine gave an excellent performance of this piece with good intonation, lovely fingering, fine breath control, and in perfect rapport, both with each other and with the fine continuo. The tempi were excellent in an integrated, well-organized conception.

The Adagio, particularly, came through with deeply-moving, irresistible melodic contours. Trills were chamingly taken, and this whole movement was luxurious in its performance. Also in the finale, they scored very heavily with exquisite presentation. Bess Karp and Robert Adcock furnished meaningful and sensitive accompaniment.

The C.P.E. Bach **Sonata in A minor for Solo Flute**, performed by Louise Di Tullio, is a work that has an appeal to a fairly large listening audience, but it has greater validity for flautists. In the larger sense that this music for the flute is generally happy and carefree, it is most satisfied to bring out the sound of the solo instrument by the most varied means, without going into any further complicated measures. The composer hardly worried about fancy constructions, but followed out of sheer habit certain indicated and formalized rules of procedure.

In the hands of such a proficient artist as Louise Di Tullio, this little work, in its three movements, came through with bravura and elan, and with an air of conviction and even joy. The difficult bass line was expertly negotiated with zeal. The tone was clear and vibrant and the technical points were spelled out with a fine sense of analytical introspection. In addition, she gave it not only an ingratiating reading but a scholarly one that had immense audience appeal -- always a difficult feat, especially with a solo instrument.

The Telemann **Canonic Sonata No. 5 in A major for Two Flutes** has also been played on two solo violins. It was invariably the custom of the Baroque composers not to indicate the exact instrumentation, in certain compositions, but to give alternate selection of such, depending upon the choice of the players themselves, as well as the availability of the instruments desired. This seems to have been the case here.

This work was performed by Louise Di Tullio and Martha Blaine with a beautiful legato line and with exquisite lyric manifestation and exponential expressiveness. Although this music is not particularly trivia, it also is not greatly inspirational, but in the hands of these tow performers it became a real tour-de-force for these two instruments. As it was the habit of composers to dash off a piece of music on demand for a particular occasion, it was sometimes performed that one time and then was buried and forgotten. This sonata in canon form seems to have been in this category. Finally, it must be pointed out that these two performers had an unusually perfect rapport.

The G.F. Handel **Sonata No. 1 in E minor for Flute and Continuo** is in four movements, in the manner of the Sonate de Chiesa (Church Sonatas by the eminent Italian composer, Angelo Corelli). It starts out with a slow, solemn section, which is followed by a more extensive fast movement. There follows a brief second slow piece, and then the sonata is concluded by a quickly-moving dance-like section. The majestic Grave that opens this sonata leads to the brilliant and carefree allegro, which is rewarding not only to the flautists but also to the continuo accompaniment of Bess Karp and Robert Adcock.

Martha Blaine played the flute in this sonata, giving a charming rendition of one of this compser's most entrancing compositions, with a flute voice that was in complete rapport with the accompaniment. Vivacious tempi were taken in a correct manner and the soloist's temperamental brio was in an exquisitely controlled intonation. Her delicacy and finesse were especially noticeable in the Adagio movement. The whole work was quite short in length, as she did not take all of the repeats indicated. However, this did not militate in any way against the integrity of her performance.

THE BACH Festival orchestra and chorale perform at Sunset Center. (Photo by Ron James.)

The Joseph Haydn **London Trio No. 1 for Two Flutes and Cello in A Major** is one of haydn's three trios for this combination of instruments which he wrote in 1794 which are devoid of any real claim to importance. The composer did not spend much time in writing them; nevertheless, the fact that the movemnt of this trio exists in two versions is a sure indication of the greater care than Haydn was starting to take with his compositions of lesser importance. The second version is more concise that the first and the moving theme is made quite piquant by the introduction of a dotted rhythm.

This work has also been performed by three wind instruments -- two flutes and bassoon, doubling for the cello. Louise Di Tullio and Martha Blaine gave this work its characterful origin as typical salon music so easily written by Haydn on demand, by the lovely, soft, and sensuous sonority, with the good bass line of the cello adding to the tonal weight and strength of the flutes. The fine, technical equipment of the two flute soloists was beautifully and intrinsically indicated in the slow Andante. In the final Vivace both soloists showed a disciplinary involvement with an excellent outline of the identifiable musical figures. Robert Adcock, the cellist, although not in the virtuoso category of the two flautists, was adequate enough to exemplify his role in the bass line with rapport.

This recital played to an S.R.O. audience, attesting to its great appeal.

THE SATURDAY evening concert of July 20 brought out three soloists in a program dedicated to the works of J.S. Bach, W.A. Mozart and F.J. Haydn.

In the opening number, Karen Altman was the soprano in Mozart's motet: "Exsultate, jubilate," a real vehicle for sopranos, K.165. This motet, although a showpiece for Mozart, is also the by-product of an operatic commission. In the winter of 1772-73, Mozart was on his last visit to Italy to direct his opera, **Lucio Silla, K. 135**, in Milan, then under Austrian suzerainity. He took the opportunity to write a three-part vocal concerto with a non-liturgical text for the famous castrato, Venanzio Rauzzini, the star of this opera. The work, first performed in 1773, has an expressive Andante between the two outer fast movements.

In the first part, "Exsultate, jubilate" (Exult, be glad), Karen Altman made the most of this section of virtuoso singing. She has a most interesting voice, being able to function as a lyric, dramatic or coloratura, as the occasion demands. She sang with an intense and concentrated powerful pronunciamento, combined with deep, rapturous emotionalism. The recitative "Fulget amica dies" (The friendly day is shining) and the aria "Tu virginium corona" (You are the virgin's crown), she invoked in clear, passionate tones, with her large voice with its unusual definition sang with commitment and with spirited, effulgent warmth.

She modulates and harmonizes with ease, and her coloratura passages were energetically and beautifully expressed. In the third section, "Alleluia," which is really the heart of the work from the vocalist's point of view, Altman sang this famous aria with excellent diction, fine enunciation, and exquisite intonation. The rendition was most compelling with her additional qualities of vivacity and impetuosity, and with the highest note securely on pitch. The orchestra cooperated fully, with Kenneth Ahrens at the organ continuo.

The J.S. Bach **Concerto for Violin and Orchestra in A minor, BWV 1041**, is a most impressive composition in an original setting for this instrument. This was the same concerto that Bess Karp had played on the harpsichord opening night. Lukas David was the violin soloist and he seemed to be on much securer ground than he had been previously. In the first movement, he was still withdrawn and hurried, and yet not entirely at ease but his violin performed with strong, rhythmic flavor, and with fine chromatic allusions, sometimes even in conflicting relationship with the orchestral accompaniment. In the moving Andante, with the dialogue between the soloist and the orchestra, Lukas David seemed to have lost any trace of his previous reserve, and he displayed this movement in all of its musical figuration in a beautiful, extended and ornamented melodic strain. His cantilena spoke through his violin with a magnificent display of sadness and pathos.

The final movement, a **Gigue (allegro assai)** flowed in a bouyant virtuosity from David's strings. The playing here was truly noble and majestic. The special effects that he employed were beautifully integrated with the orchestral tutti. He exhibited in this movement a technical prowess with a controlled emotional quality that made his performance of this movement erudite in his scholarly cogency. Sandor Salgo, directing with great affection, coordinated with inspiration and with incisiveness with the soloist. Bess Karp was at the harpsichord continuo.

The W.A. Mozart **Concerto for Piano and Orchestra in C major, K. 503**, is one of the greatest of Mozart's keyboard concertos, and it has been dubbed by some, his "Jupiter" concerto, because of its Olympian mood. Istvan Nadas was the pianist in a performance that marked a climactic standing ovation for the soloist. The imperial and majestic entrance by Nadas in the first movement immediately established his fervid conception of the statement of this movement, in the distinct rapport with the orchestra which played in a well-organized and definitive manner in an exposition of the idiomatic Mozartean tonal coloration. The cadenza, coming at the conclusion of this movement, was played by Nadas in a spacious, compact manner, always cognizant that it should be played as part of the movement, and not exclusive of it.

His deep, emotional immersion with his exciting and assured pianism of delicacy and sensitivity made this movement a most impressive experience. In the slow Andante, Nadas was in a nostalgic, subjective, and meditative mood, under the influence of the emotional stress generated by the conception of the composer. He exposed this movement with a rich diversity, the rhythmic and thematic groupings being played with controlled dynamics, with erudition and with a most magical "touch." Also, his finely-delineated and exquisitely-played pianissimi were most impressive.

In the final movement, the design was outlined by Nadas in a forceful rendition, with harmonic pedaling, and with the alternations of passages of rare, quiet beauty, in a most relaxed manner. Tempi were accurate, the rapport perfect, and his conception of the musical formulation as the all-compelling force was his paramount consideration. The orchestra, perhaps stimulated by the pianist's performance, played with luminosity and tonal sheen. The pianist received such plaudits and bravos as have rarely been heard before here, and it was rightly due him.

The F.J. Hadyn **Symphony No. 92 in G major ("Oxford")** is so-called because it was first performed at Oxford University in July of 1791, when an honorary degree was conferred on Haydn. But this symphony was not written for this occasion. The one that Haydn did write, and it has never been identified, was too difficult for performance, and an earlier work that had been written for Paris was substituted. Its fame is deserved, because of its wonderful thematic material.

In the opening introductory chords, the charming melody in the strings was beautifully intoned. The orchestra exhibited an effective, concertized tonality with wonderful intonation and expressive tempi. Maestro Salgo's beat was incisive and well-rounded. He kept the pace moving, with the pianissimi and the fortissimi in a distinct Haydenesque affirmation.

In the slow Adagio, the lucid and lyrical strings have an aura of tonal sheen in a rapturous and sentimental projection. The classical motivation and the contrasting changes of key add an additional element of sonority and lyric beauty. In the third movement, at first a minuet in fast tempo, and then in the Trio of this minuet, there was an em-

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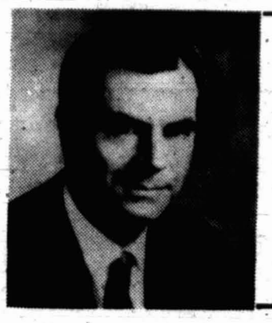

Ask your Congressman

By BURT L. TALCOTT
12th District Congressman

THE EXPLOSIVE, potentially world-peace shattering situation in the Middle East has been stabilized after months of difficult, often frustrating, negotiations mediated by the United States.

Americans should be very proud that our nation was so trusted by the warring parties that we were asked to intervene and finally helped to organize a tentative solution amenable to all sides which ended the shooting war and brought sworn adversaries to the conference table.

Although marvelling at immediate accomplishments resulting in the Middle East ceasefire, many, including myself, question the long term effects which some of the bargaining agreements may engender. A euphoric climate brought about by the appearance of peace should not prevent us from carefully considering the consequences of the talks, studying the commitments to peace made by our nation, and pondering the future prospects and responsibilities.

The leaders of Syria, Egypt and Israel should be commended for their tireless pursuit of common grounds for negotiation. After 25 years of bitter hostility, three bloody conflicts, and many declarations of unresolvable animosity, the statesmen of these three countries were brought to grips with the reality that war has not mitigated any of their difficulties--to the contrary, it has only aggravated them.

At the risk of censure by powerful political groups within each nation, the responsible heads of state agreed to negotiate. However, an independent organized faction was conspicuously absent during the diplomatic conferences of the three governments involved--the Palestinians.

The founding of the state of Israel in 1948 by the United Nations uprooted a nation of non-Jewish Palestinians who are now displaced refugees without a country. Although not officially recognized by world bodies as a legal state, the Palestinians are represented by guerilla leaders who have organized themselves with highly dedicated, bitter, violent revolutionaries sworn to the destruction of Israel and the recapture of what they perceive to be their homeland.

This large independent group cannot be effectively controlled by Syria or Egypt. Their guerilla operations, conducted from within the Arab nations, could cut the fabric of incipient peace so delicately woven in the long months of bargaining.

The Palestinians believe their rights and interests have been ignored and quite possibly bargained away. Until Syria, Egypt and Israel come to grips with the extremely volatile problem of the refugees, their efforts in the quest for peace could be in vain. It is difficult, if not impossible, to negotiate successfully while ignoring the very real and human problem of residence for millions of displaced persons. This issue is entwined with the daily life and culture of all of the nations of the Middle East and should be addressed by all negotiators engaged in peace talks.

An entirely different, but no less important consideration: Egypt and Israel recently proferred $660,000 and $726,000, respectively, to the United States Atomic Energy Commission as a down payment on a $78 million dollar contract for enriched uranium fuel and reactors to improve the energy generating resources of these two nations. This contract was offered by the United States as part of our investment in the economic development and peace for the Middle East.

FROM ALL official reports, extremely stringent safeguards and guarantees have been placed on the contractual arrangements made with Egypt and Israel to ensure that the uranium fuel and by-products will be used only for peaceful purposes. Nevertheless, the dangers of atomic radiation and diversion hang over any discussion of the use of atomic fuels.

It is my hope the most experienced AEC scientists and technicians will monitor every detail of this operation leaving absolutely no margin for error or diversion and every opportunity for the successful development of alternative energy sources.

Should this project prove productive, our nation would benefit from the knowledge garnered as well as contribute to the economic development of the Middle East. And, unlike most of our foreign aid programs, this effort is being largely financed by the beneficiaries of the project.

We should not be faulted for approaching this atomic energy project warily and cautiously. Our nation has enormous and critical interests in the Middle East and this action may be a demonstration of confidence by the U.S. needed to cement the peace in this area of the world. This notwithstanding, we should maintain our vigilance.

So, two real and potentially unsettling consequences of the Middle East peace agreements surface immediately. One is the exclusion of the Palestinians, which must be corrected in future negotiations between the nations concerned. The second, the sharing of nuclear hardware and technology though a magnanimous gesture of confidence in the future of that area by our nation bears close scrutiny and stewardship.

Peace is not simply the absence of war. Successful peace accords are developed in the interests of all parties involved and the efforts must be constantly and conscientiously pursued without setting the stage or lighting the fuse for greater tragedy.

We must remember that the largest and most difficult problems lie ahead--defensible boundaries, Jerusalem, economic development, Palestinians, and reconciliation.

Because of our nation's initiatives, good offices, and respect we have laid a good foundation and can look forward with confidence and good prospects for progress for the people in the Middle East and our world.

Testament for tomorrow

By GUNNAR NORBERG
Carmel City Councilman

WATCH FOR the announcement of the date or the dates when a hearing or hearings is, or are, to be held on the proposal to establish one more motel in the floodplain of the Carmel River. That proposal concerns the Rio Road Motel. This motel is to contain 127 units with a restaurant. It will be just east of the first gas station just off Highway 1 on Rio Road and adjacent to the Holiday Inn in the Carmel Rancho. The Riod Road Motel is to be located on two acres of land, a part of which is now occupied by apartments. The apartments will be eliminated and about 60 people will thus be deprived of permanent housing.

This is just one more completely unnecessary commercial development on property which is residentially zoned. This property--just as in the case of the proposed 162-unit Meharry motel--carries the county zoning classification of "R-3-D-B-4."

This zoning allows only single-family dwellings or duplexes, with each such dwelling to be located on a

opinion

minimum one-acre site. That is, it only allows such use if no use permit for something else is sought and approved.

This, once again, brings up the terrifying possibility of the kind of nearly unbelievable residential-to-commercial transition through the use of administrative legerdemain which a distressed public deplored and disapproved in the case of the Meharry 162-unit motel but which the County Board of Supervisors rubber-stamped last month by a narrow 3-to-2 vote.

In the case of this proposed Rio Road Motel, there is, refreshingly, a definitive environmental impact report prepared, not by the developer, but by the county planning department. And the summary page of this report is illuminating. It finds three "significant impacts" of the proposed Rio Road Motel which are adverse to the public interest and only one "mitigating" factor. Here's the essential text of that summary:

"1. Utilities: An increase in water consumption of some seven million gallons per year...and an added load of about 17,000 gallons of sewage per day.

"2. Traffic: The project will result in the increase of about 600 vehicle movements per day on Highway 1. These 600 movements will be added to the 800 to 1,200 movements from the recently approved Meharry Motel.

"3. Population: The project will result in the displacement of some 16 families in an area where housing is extremely difficult to obtain for families with children.

Mitigating Measures:

"1. The project calls for an extensive landscaping plan..."

There you have it: More strain on a limited water supply in dry years (as well as an enormous flood peril in wet years) and on the sewer facilities of the Carmel Sanitary District; more traffic on an already crowded access highway; along with removal of a special kind of long-established permanent housing. And all that the distressed public is to get in return is "an extensive landscaping plan," which is hardly more than a trifling "mitigating" factor.

Because this development proposal is still only in a preliminary stage, there will, of course, be opportunity for the public to be heard on hearing dates still to be announced; but it is not too soon for individuals and organization to make themselves fully aware of all the implications of this new 127-unit motel proposal following so soon upon the heels of the approval last month on a split 3-to-2 vote of the long disputed Meharry 162-unit motel. This is one more example of the proposed conversion of basically residential zoning to a blatantly commercial use by the administrative device of a use permit, instead of by rezoning.

In the case of any rezoning, an aroused public has at least the opportunity of trying to reverse such a rezoning through the referendum process. But, in the case of the granting of a use permit, resort to the referendum process is not legally permissible.

In the case of the disputed but recently approved use permit for the Meharry 162-unit motel, the density of the motel units per acre was a little more than 32. This figure is doubled in the proposed Rio Road 127-unit motel because that is to be situated on only two acres instead of the five acres committed to the Meharry development. No doubt the developer will, once again, point out that this much higher number of motel units per acre is still substantially below the number which county law could provide.

As readers may already know, county zoning law requires only 500 sq. ft. of land per motel unit, and this could mean as many as 87 motel units per acre.

Essentially, however, the main problem involved in proposals such as both the Meharry one and this just proposed Rio Road Motel, is that they are both converting, or trying to convert, basic residential zoning to an obviously commercial use simply through the administrative device of the use permit procedure instead of [illegible] orthodox, but more difficult, rezoning process.

In the long run, therefore, what desperately needs to be done is to try to get the board of supervisors to start a complete overhaul of what it calls County Zoning Ordinance911, which is the county's basic zoning law. This is the ordinance which includes a description of what can be done under "R-3" residential zoning applying to both the Meharry and the Rio Road Motel properties.

Because "B-4" makes up the end portion of the zoning classification which begins with "R-3," one-acre minimum building sites are required for either a single-family or a duplex dwelling which are the only basically allowed uses. But those basically residential uses are all that are permitted unless a developer can additionally get a use permit to do something else and--in my view-- something worse.

What therefore is most urgent is for county supervisors to get busy with their basic County Zoning Ordinance 911 to see that, in the future, all of the uses--including the use-permitted ones--under a particular zoning classification should be reasonably related to each other. That would mean that under a residential zoning classification only reasonably related residential uses would be all that could be allowed. If this were to become the case, the kind of residential-to-commercial conversion represented both by the Meharry and Rio Road Motel proposals would become impossible without first going through the public hearing procedures required before rezoning can be accomplished.

Lawyers make the point that people generally should make themselves familiar not only with what a certain zoning classification provides without a special permit, but also what can be done if an applicant is able to squeeze out a special permit from the appropriate county administrative authority. This seems to me much more than what the public generally should be required to understand.

It should be no formidable task for county authorities to spell out residential uses under residential zoning classifications and to confine commercial uses to specified commercial zones. If you agree with me about this, let the members of the county board of supervisors know what your thinking is.

Meanwhile, however, I believe it is important to emphasize that proposed conversion from residential to commercial uses under basic residential zoning, as in the case of the coming Rio Road Motel request, must stop.

Sound Off

The opinions expressed in these columns are those of individual columnists, and are not necessarily representative of the editorial position of the Carmel Pine Cone.

Readers with a particular interest and-or expertise in some area who feel moved to challenge, amplify, or offer a rebuttal to any opinion expressed in these columns are encouraged to do so.

All correspondence should be addressed to the Editor, Carmel Pine Cone, Box G-1, Carmel, Calif. 93921. We reserve the right to determine whether written viewpoints expressed by readers appear as column material or letters to the editor.

OCEAN AVENUE in the 1920s revealed that Carmel didn't have sign control ordinances to compare with those of today, as evidenced by the different sizes, shapes and position of store signs. (Photo by Lewis Josselyn from the collection of Pat Hathaway.)

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone, Aug. 2, 1928

BECAUSE OF the critical fire situation the Monterey Division of the Santa Barbara National Forest has been closed to public use, except to settlers, grazing, and special use permittees. Settlers will be allowed to go to and from their places, and grazing permittees to attend to their stock on the forest.

Persons owning lands inside the forest who wish to have their friends visit them, and who are willing to assume all responsibility for fires occurring on their lands by reason of the presence of such visitors, may secure crossing permits for their friends from local forest oficers.

Persons holding such crossing permits will be required to stay on the property of their host. Deviation from this rule will be cause for revocation of permit, and offenders will be dealt with according to law.

Crossing permits are not necessary to cross over forest lands to Tassajara Hot Springs, or to any other public resort, but guests at the resorts will be required to remain on the property of the resort.

Fishermen, hunters and hikers will be subject to arrest if found on national forest lands while this order is in effect.

"Spinach," "Scenery," "Fringe," "Lace Curtains," etc., are some of the terms now being applied to the various forms of facial adornment (?) now being raised on their faces by men of Carmel, following Mayor W.T. Kibbler's "Whisker Proclamation." Some really splendid crops have been raised. Were a vote to be taken today as to who had raised the best crop, it would be a close run between Pete Hannah, Steve Glassell and Gene Shaw.

It is gratifying indeed the way the men have taken hold to this thing–with their whiskers and hats of the Spanish Serra Period.

FOR SALE– $925 cash; two very attractive lots, 80 x 100, on Junipero street. Apply **Pine Cone** office.

FOR SALE–seven-passenger Chandler touring car; bumper, wings and motormeter. Inquire **Pine Cone** office.

25 YEARS AGO:

From the Pine Cone, July 29, 1949

AT AN EXECUTIVE meeting of the Carmel Planning Commission Wednesday, Building Inspector Floyd Adams presented the history of zoning regulations in Carmel from their inception, with the setting up of the first planning commission on Feb. 7, 1922, to the passage of the amended ordinance March 27, 1940, which established the zoning restrictions as they now exist.

Throughout the stormy history two facts emerge. For the most part the city councils have responded to the wish of the people in zoning matters rather than taking the initiative, and the tendency of the public will has been for progressively more restrictive zoning toward the preservation of residential nature of our town.

Another point he made is that the zoning law under attack at the present moment by a group of the rooming house proprietors and their sympathizers, was passed in 1940 before any member of the present city council had been inducted into public office. The councilmen who are subject to such bitter criticism at the present moment had no part in making the ordinance they are now trying to enforce.

A public meeting will be held at Sunset School cafeteria on Monday, Aug. 1, at 8 p.m., under the sponsorship of yet another un-named organization designed to function as a sort of "Town Hall." Purpose of the forum will be to give the citizens of Carmel a chance to discuss public problems such as zoning, assessments, street improvements, sewer planning, and the building program.

The organization was planned at two meetings held over last weekend by Carmel citizens at the home of Robert Stanton, Jr. Adolph C. Lafrenz was selected as temporary chairman of the group and the committee in charge of the first meeting consists of Kenneth I. Smith, chairman, Mrs. Doly Hisgen, Mrs. Gladys Johnston, and Mrs. Nora Law, secretary.

(Advertisement)

For the ambitious investor--we offer a very fine home, good construction. Two bedrooms, living room, dining room, bath and upstairs dormitory and bath. This has tremendous possibilities but needs only some one to dress it up. Central heat. 60 x 100 foot lot with view. One block from Ocean Ave. Priced for quick turnover. $13,500. Gladys R. Johnston Realtor.

10 YEARS AGO:

From the Pine Cone, July 23, 1964

AN AMUSING idea has developed into a matter under serious discussion by property owners in Carmel Knolls, South Carmel Hills and Rancho Rio Vista.

Thomas C. White, a resident of South Carmel Hills, says that recently while having lunch he laughingly suggested to some comapnions that residents of the above subdivisions incorporate into a city.

Later, the idea seemed to him to have merit and be worthy of serious consideration. As a result of this afterthought, he asked friends who live in Rancho Rio Vista to lunch with him at the Hearthstone. They were Steven Sassoon and Richard Wilsdon.

The three men decided to discover if the idea of a city at the entrance to Carmel Valley interested other residents of the area.

Although the Carmel Unified School District will operate in 1964-65 with fewer administrators and fewer teachers, cost of educating an increased number of children will amount to $2,280,462 and require a tax rate of $2.57 the board of education learned Monday night.

Tomorrow evening in the Carmel Woman's Club, the Carmel Citizens Committee is asking the public views on annexation.

Discussion, criticism and comments on "The Carmel Citizens Committee Looks At The Future of Our Community," a booklet mailed by the committee to several hundred members, will be part of the evenings program which begins at 7:30 p.m.

"Soil Extracted, not scrubbed deeper—that's the difference!"
CALL 373-0231 The Original
For FREE ESTIMATES
Salinas Ph. 424-1854
Evenings
Salinas 449-5129
DEEP Steam CARPET CLEANERS
of Monterey County
Since 1964 - The Originator, Not the Imitator
Deep Steam Carpet Cleaners, Inc. 1969 (C)
MARTIN JOST, Owner

Prometheus
corner of Ocean & San Carlos
624-5466
Largest selection of unique handmade jewelry--one of a kind rings and necklaces in silver and gold--opals, turquoise, emeralds, rubies, sapphires, agates, coral pearls, quartz, etc..
Fine selection of genuine agate, coral and African glass bead necklaces.
Custom work done with your stones or ours.

10 a.m. - 10 p.m.
THE TIDES CARMEL
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Bookmasters
have coffee and browse
BOOKS
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BEKINS VAN LINES
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2110 Del Monte Avenue
Monterey, California 93940
Phone
408-375-4163

SHOP AT SAFEWAY...TO BE SURE!

Crushed Wheat Bread Skylark 1½ Lb. **39¢**

Cake Mix Duncan Hines 18½-oz. SS **49¢**

Margarine Imperial Soft Two ½-Lb. Tubs SS **59¢**

Vanilla Ice Cream ½ Gallon Lucerne **89¢**

Apple Juice Tree Top 6-oz. Cans—6 Pack SS **69¢**

Med. Grade AA Eggs Cream O' The Crop Dozen **49¢**

Butter Lucerne Grade AA Cubes 1-lb. **74¢**

Frozen Vegetables Bel-air International 10-oz. **3 for 99¢**

Fig Bars Busy Baker 1-lb. (2-lb. $1.09) **59¢**

Liquid Detergent Lemon-Fresh Joy—22-oz. SS **59¢**

Safeway Coffee Pre-ground **2 Lb. Bag $1.99**

Breakfast Cereal Cheerios—15-oz. SS **69¢**

Dry Dog Food Friskies **10 Lb. Bag $1.99**

Listerine Antiseptic SS **77¢**

Italian Dressing Wishbone—8-oz. SS **39¢**

Potato Chips Party Pride, 10-oz. Twin Pack **69¢**

SUPER SAVER **Stuffing Mix** Stove-Top Chicken 6-oz. or Corn Bread, 7-oz. **44¢**

SUPER SAVER **Chocolate Syrup** Hershey's—Delicious on Lucerne Vanilla Ice Cream!—16-oz. **35¢**

SUPER SAVER **100% Orange Juice** C&W Valencia Frozen Concentrate From Florida—6-oz. **35¢**

SUPER SAVER **Ajax Cleanser** Decorator—17-oz. Can **25¢**

SUPER SAVER **Dennison's Chili** Con Carne With Beans 40-oz. **$1.29**

Beverage Suggestions

Super Motts Prune Juice	40-oz.	79¢
Taster's Choice Freeze-Dried	Coffee 8-oz.	$2.46
Brim Instant Coffee	Decaffeinated—4-oz. (8-oz. $2.73)	$1.49
Instant Coffee	MJB—10-oz. (Airway—16-oz. $1.39)	$1.79
Freeze-Dried Sanka	Instant Coffee—8-oz.	$2.73
Edwards Coffee	Rich in Colombian Coffees—2-lb. (1-lb. $1.17)	$2.11
MJB Coffee	Ground—2-lb. (1-lb. $1.19)	$2.19
MJB Coffee	Ground—3-lb. (Edwards—3-lb. $3.11)	$3.24

Wine and Liquor

Liebfraumilch	or May Wine Karl Manheim—23-oz.	$1.59
Charles Krug	Chenin Blanc—5th	$2.75
La Mesa Chablis	Wine—½ Gallon	$1.58
Annie Green Springs	Country Wine—5th	$1.05
Liquore Galliano	80 Proof—11½-oz.	$5.85
Smirnoff Vodka	80 Proof—5th (Kaviana, 80 Proof—5th $2.99)	$5.25
Bacardi Rum	80 Proof—5th (St. Elmo, 80 Proof—8th $3.69)	$5.29

Liquor Available at Stores Marked L Only

SCOTCH WHISKY Tartan Royal, 80 Proof—5th **$4.59**

Summertime Foods

Fruits for Salad	Libby—8¾-oz.	33¢
Salad Macaroni	Golden Grain—2-lb.	69¢
Shrimp	Orleans, Small, Deveined—4½-oz. (Medium Size—6½-oz. $1.48)	$1.09
Dill Pickles	Del Monte, Tiny Kosher—15-oz. (Kosher Spears—11¾-oz. 44c)	57¢
Garlic Spread	Rods—6-oz.	45¢
Campbell's Pork & Beans	16-oz.	34¢
Corn Chips	Party Pride—11-oz.	53¢
Barbecue Seasoning	Crown Colony—1¾-oz.	45¢
Ice Cream Salt	Sno-White—10-lb.	45¢

Everyday Needs

Crisco Oil	All Purpose—24-oz.	95¢
Kraft Velveeta	16-oz.	93¢
Dutch Crunch Bread	Skylark—1-lb.	39¢
Angel Food Cake Mix	Duncan Hines—14½-oz.	83¢
Buttermilk Biscuit Mix	Mrs. Wright's—40-oz. (Bisquick—40-oz. 89c)	85¢
Salt Substitute	Adolphs, Plain—2½-oz. or Seasoned—2¼-oz.	57¢
Roast Beef Hash	Mary Kitchen—15-oz.	87¢

Refrigerated Items

Margarine	Corn Oil, Fleischmann's Soft, Two ½-lb. Tubs (Coldbrook—1-lb. Tub 49c)	77¢
Diet Soft Margarine	Imperial—1-lb. Tub	62¢
Crescent Dinner Rolls	Pillsbury—8-oz.	51¢
Cream Cheese	Kraft Philadelphia—8-oz. (Lucerne—8-oz. 49c)	51¢
Blue Cheese Squares	Treasure Cave—4-oz.	55¢
Sour Dressing	Matey Non-dairy Lo Saturate—16-oz.	55¢
Second Nature	Egg Substitute—16-oz.	89¢

Frozen Foods

Totinos Classic Pizza	31-oz.	$2.65
Macaroni & Cheese	Morton—20-oz.	67¢
Banquet Entrees	Convenient Boil-in-Bag Pouch—5-oz.	33¢
Bel-air Pie Shells	9 Inch—2 Count	47¢
Cream Pies	Banquet—14-oz.	44¢
Strawberry Crunch Bar	Lucerne—6 Count	75¢
Lucerne Sherbet	Quart	49¢

Family Favorites

Fruit Helper	Betty Crocker Mix With Canned Fruit—Regular Size	49¢
Jell-well Gelatin	3-oz.	14¢
Screaming Yellow Zonkers	6½-oz.	43¢
Ice Cream Cones	Party Pride—24 Count Box	47¢
Snack Crackers	Busy Baker Snackers—Box	59¢
Welch's Grape Jelly	20-oz. (Empress—18-oz. 68c)	75¢
Nature Valley Granola	Regular or Cinnamon & Raisin—16-oz.	79¢

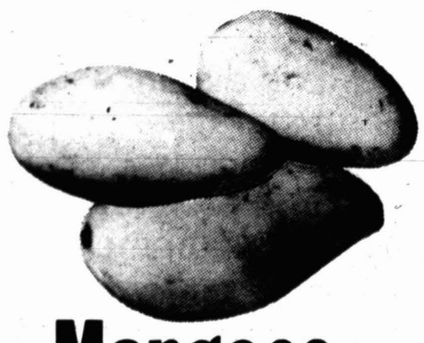
Health and Beauty Aids

Groom & Clean	Hair Control—4½-oz.	$1.03
Murine Eye Drops	½-oz.	87¢
Clear Eyes	Removes Redness—½-oz.	$1.34
SS Kimbies	Medium, Overnight Disposable Diapers—12 Count	$1.05
Lilt Special	Home Permanent—Each	$1.59
New Freedom Feminine Napkins	30 Count SS	$1.19

Household Helpers

SS Saran Wrap	50 Sq. Ft. (Handi-Wrap—300 Sq. Ft. 73c)	35¢
Glad Wrap	100 Sq. Ft. (Glad Garbage Bags—30 Count 75c)	33¢
Oven Cleaner	Dow, Aerosol—8-oz. (White Magic—8-oz. 64c)	83¢
Dutch Cleanser	14-oz.	16¢
Solid Bowl Cleaner	Blu Boy—9-oz. (White Magic—9-oz. 59c)	73¢
Spray Disinfectant	Brocade—14-oz.	$1.27
Detergent	Superb, All Temperature—49-oz.	67¢

Mrs. Wright's Donuts (Chocolate Donuts 57c) 8 Count **51¢**



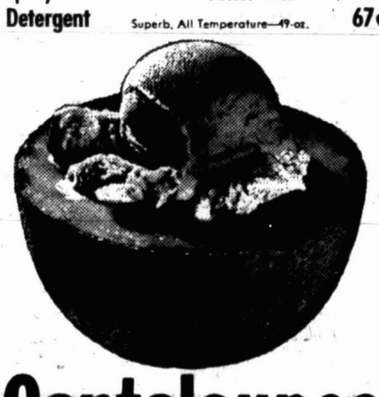
Mangoes KENT VARIETY **4 for $1**

Plum-O-Rama Santa Rosa, Wickson, Laroda, Nubiana, or Ace Varieties MIX OR MATCH **3 Lbs. $1**

Mushrooms A Delicious Treat On Safeway Steaks **Lb. 89¢**

Salad Tomatoes Firm & Ripe 2-lb. Basket **69¢**

Watermelons WHOLE MELONS Red-Ripe Beauties **Lb. 10¢**



Cantaloupes JUMBO 27 SIZE, CALIF. GROWN **3 for $1**

Carrots	Garden-Fresh—Cello Bag	2 Lbs. 29¢
Salad Lettuce	Red, Butter & Romaine	2 for 39¢
Casaba Melons	A Breakfast Treat—Lb.	19¢
Potatoes	U.S. No. 1 Red	2 Lbs. 29¢
Mustard Greens	Nice Bunches	5 for $1
White Onions	Nice Flavor	2 Lbs. 29¢

Fresh Fryers Foster Farms, Whole California Grown **Lb. 45¢**

Hen Turkeys Manor House, Flash Frozen, Under 16 Lbs. **Lb. 49¢**

Canned Ham Safeway Brand **5 Lb. Tin $5.89**

Silver Salmon 4 to 6 Pounds **Lb. $1.49**

Chuck Roast Blade Cut, USDA Choice Grade Beef **Lb. 78¢**

Fryer Parts Rogers Royal Thighs or Whole Legs **5 Lb. Box $2.59** (Split Fryer Breast with Ribs—5 lb. Box $2.00)

Skinless Wieners Safeway Brand—1-lb. **79¢**

Sliced Bacon Safeway Smok-A-Roma—1-lb. Package **89¢**

Sliced Bacon Safeway Smok-A-Roma Thick Sliced—2-lb. Package **$1.77**

Game Hens Cornish, Manor House, Flash Frozen USDA Grade A—20-oz. **88¢**

Perch Fillets	—Lb.	99¢
Raw Prawns	Small—In Shell 5 Lb. Box	$4.99
Shrimp	Trophy Brand, Cooked & Peeled—8-oz.	99¢
Canned Hams	Safeway Brand—8-lb. Tin	$8.88
Canned Hams	Dubuque—5-lb. Tin	$5.99
Ground Turkey	Fresh—Lb.	89¢
Turkey Steaks	Cube, Fresh—Lb.	$1.19
Pork Butt Roast	Bone-In—Lb.	$1.19
Assorted Chops	Pork Loin—Lb.	$1.49
Pork Spareribs	Frozen Fresh Thawed—Lb.	$1.09
Beef Plus	A Blend of Ground Beef and Textured, Hydrated Vegetable Protein—Lb.	69¢
Ground Beef	Regular Grind—Lb.	89¢
Italian Style Sausage	Regular and Hot—Lb.	$1.49
Porterhouse	or T-Bone Steak USDA Choice Beef Loin—Lb.	$2.19
Chuck Steak	7-Bone, USDA Choice Beef—Lb.	$1.29
Veal Patties	Manor House Frozen Fresh Thawed—Lb.	$1.29
Chuck Roast	Boneless Beef Shoulder USDA Choice—Lb.	$1.59
Leg of Lamb	New Zealand Frozen Fresh Thawed—Lb.	$1.29
Smoked Hams	Shank Half—Lb.	95¢
Sliced Bacon	Platter Style—Lb.	$1.15

Items and prices in this ad are available July 24, 1974 thru July 30, 1974 at all Safeway Stores listed below:

(L) These Safeway stores have liquore licenses (L) (B) In store bake shop at the store

Since we're neighbors let's be friends

YOU CAN ALWAYS DEPEND ON SAFEWAY

(L) (B) *Carmel Center, Rio Road and Hwy. 1*

Bach Festival program by three soloists

Continued from page 3

phatic utterance by the bassoons and the trumpets with many elements of syncopation in the spirit of ragtime. The balance between the orchestral choirs was particularly excellent here and their responsiveness to every movement of the conductor was in a solid and tonally effective registration.

In the Presto finale, the effect is of a country dance, with the wide jumps by the cellos and the other instruments all-effective. It was introduced with a charming insouciance, so reminiscent of the courtly days of Haydn at Esterhazy, where music was usually performed by fiat. Changes in key and the introduction of the fine timpani gave this movement a pronounced character. The intensive and excellent solo flute, acting as an introductory passage for the woodwinds, and developing into a dialogue with the strings, resulted in playing that showed not only adequacy, but maturity.

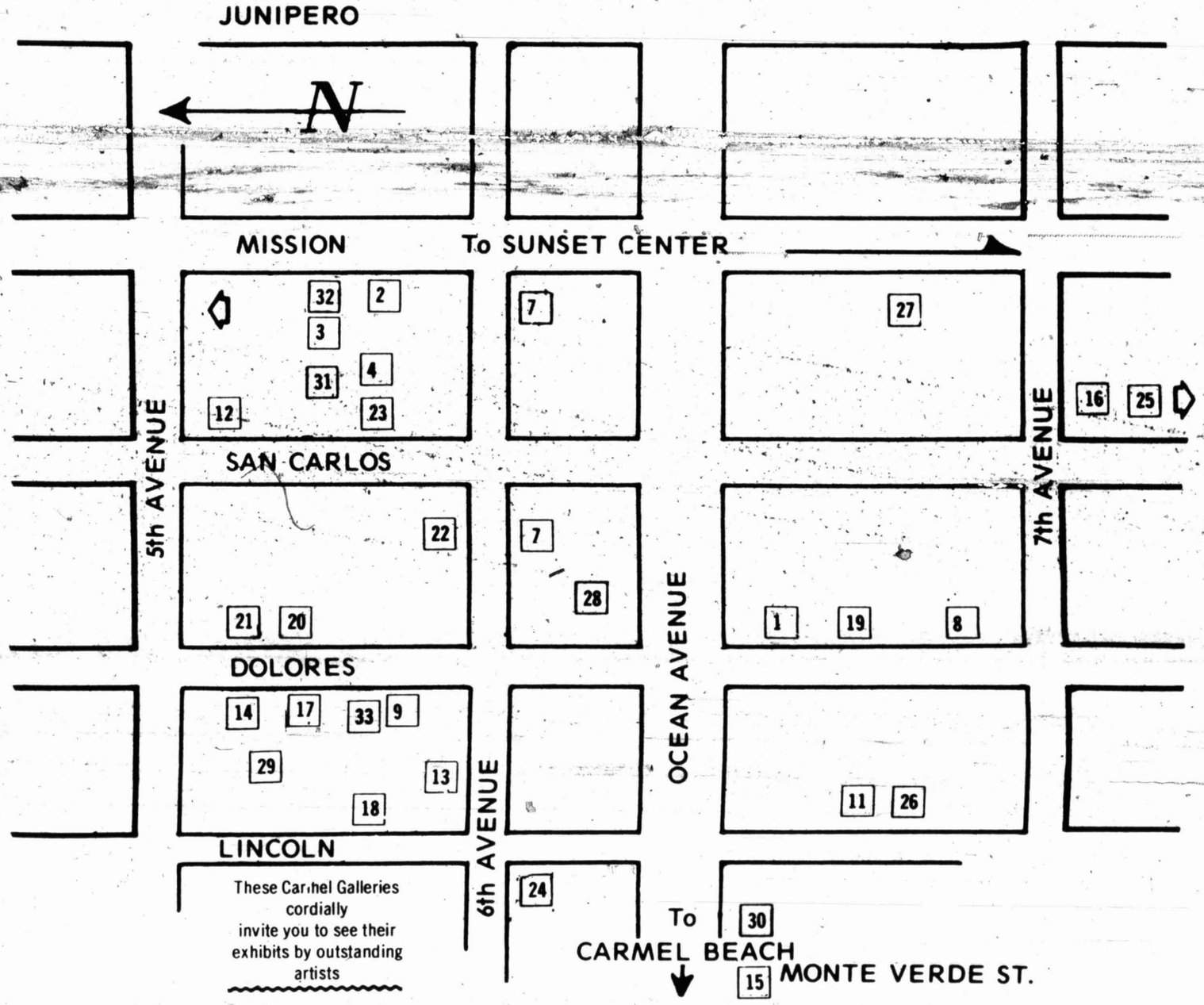
The fortissimi playing brought the symphony to an emotional and dramatic conclusion. This was as exciting and as fine a reading of one of Haydn's most compelling symphonies as this reviewer has ever heard. As an encore, Maestro Salgo graciously played in a charming manner the second movement ("Air on the G-string") from J.S. Bach's **Suite No. 3 in D major.**

WHERE TO GET THE CONE

The **Pine Cone** is available in Monterey at the Jiffy Food Market at Prescott and Lighthouse and at Figueroa and Del Monte, Coleus Environmentals on Cannery Row, Mitchell's Oak Grove Variety at Park and Del Monte, and the Naval Postgraduate School bookstore.

Gallery VSR
897
Carmel Valley Rd.
5 Miles E. of Hwy.1
624-7269

CARMEL ART GALLERIES



1 richard danskin GALLERIES

Featuring the realistic California Rural Scenes of richard danskin.
Open 10:30-5:30
Closed Monday and Tuesday
Dolores just South of Ocean
P.O. Box 3598, Carmel
624-0222

2 EMILE NORMAN GALLERY

Mission between 5th & 6th
10:00-5:00 daily including Sundays
Telephone 624-1434
An ever-changing exhibit of the most recent work of this great artist is shown here exclusively.

3 DOOLEY GALLERY

San Carlos betw. 5th & 6th
Thru The Mall
11-5 Daily, 1-4 Sunday
624-9330
HELEN B. DOOLEY
Contemporary Painter
Enamels, woodcuts, etchings,
Early American paintings.

4 HAROLD SHELTON STUDIO GALLERY

The Peninsula's better Seascapes and Landscapes
Open 10-6 DAILY
San Carlos bet. 5th & 6th In The Mall
624-8880

5 THE VESTIBULE

625-1894
Featuring 19th Century California paintings by Keith, Grey, Boronda and others. Also contemporary Camera art, prints and notecards.

7 ZANTMAN ART GALLERIES

2 LOCATIONS:
6th Ave. near Mission St.
6th Ave. near San Carlos
Currently featuring a one man show of the work of Gerald Stinski.
Also, group showing of American and European artists.
Both Galleries are open daily 11 a.m. 5 p.m. Tel 624-8314

8 CASA DOLORES GALLERY

Dolores & 7th
Fine Paintings by Well-known Artists
Open 11-4-Phone 624-3438
P.O. Box 6255

9 JAMES PETER COST GALLERY

Dolores bet. 5th & 6th
Hours: 11 to 5 p.m. Closed Sundays.
Phone: 624-2163. One door south of the Carmel Art Association.

11 and 22 GALERIE DE TOURS
(2 locations)
Ocean at Lincoln
6th & San Carlos

World-famed European and American artists including Hibel, Thompson, Charleston, Epko, Bouyssou, Spindler, Tamayo, Luks, Creo, Kollwitz, Morikawa, Armstrong, Jacus.
Hours 10:30 a.m.-5 p.m.

12 LUCIANO ANTIQUES

San Carlos & 5th

An exquisite collection of fine antique furniture, paintings and sculpture. One of the largest on the West coast with eleven showrooms. Direct shipments from Europe twice a month.

13 ROSEMARY MINER'S GALLERY AMERICANA

Rosemary Miner, Bruce Glen, Ray Swanson, Andre Gisson, Larry Toschik, Jack Laycox, Andrew Kozak, Russ Shears, and another score of superb contemporary American artists. Visit our newly expanded gallery located at the corner of Lincoln St. and Sixth Avenue. Just north of the famous Pine Inn. Phone 624-5071. Open 7 days 11:00 to 5:00. Strollers note our exciting street level display for your strolling pleasure.

14 BEVIER GALLERY

Del Dono Ct., Upper Level
Dolores & 5th
Open 11-5 Daily
Realistic dry-brush watercolor paintings by Jack B. Bevier

15 GALERIE DE FRANCE

Fine oil paintings by French artists selected in France by Dina Marine. In Carmel since 1952 (same location). Ocean at Monte Verde, Tel. 624-4808. Open every day.

16 GALLERY MACK

SE corner of 7th & San Carlos featuring a wide selection of fine original graphics by internationally known artists--LeRoy Neiman, Norman Rockwell, Rufino Tamayo, Bill Voss and many others. Watercolors by W.R. Lewis and Ralph Yanez. Drawings by Dave Booth.
10 to 5 daily - 11 to 4 Sunday
625-1213

17 CARMEL ART ASSOCIATION GALLERIES

Monthly exhibitions in all media by members of Carmel's oldest, one of the most renowned galleries in the United States. Featuring one-man shows; special rooms devoted to watercolors, graphics and small paintings. Sculptures by well-known artists. Contemporary and traditional work.
Dolores between 5th & 6th
West side, up flagstone steps
624-6176

18 D. LOGAN HILL FINE ART GALLERY

Su Vecino Court
Lincoln between 5th & 6th
Seascapes-Landscapes and Figures on Silk
Trompe l'oeil Paintings of 17th Century Antique Silver and Cutglass and Sculptures

19 VILLAGE ARTISTRY

Dolores, south of Ocean
Hours: 10 to 5:30 daily
11 to 4 Sunday.
624-3448
Featuring the works of local artists and craftsmen.

20 FIRESIDE GALLERY

Between 5th & 6th on Dolores St., Pantiles Court-624-1416. Featuring American and European artists, including oils, watercolors, sculpture, ceramics, fused-glass, Oriental art.

21 HELEN BARKER GALLERY

Dolores Street between 5th and 6th
Featuring fine paintings by Helen Barker showing her versatility in subject matter in the media of oil, acrylic and watercolor. Also showing the works of other well-known painters and sculptors. Open daily 11 to 5 p.m. 624-6712 or 624-4642.

23 THE RON GRAUER GALLERY

San Carlos between 5th & 6th on the mall.

24 STILWELL STUDIO

Paintings in the Chinese manner by Alison Stilwell.
11 to 5 daily.
Phone 624-0340
In the Pine Inn Block on 6th Avenue

25 FRIENDS OF PHOTOGRAPHY

One of the nation's most distinguished fine art photography galleries. Sunset Center, San Carlos at 9th. Daily 1-5 p.m. Closed Monday.

26 JACK LAYCOX GALLLERIES

Impressionistic paintings. Lincoln Street near 7th, Carmel.
624-6274

27 THE CONNOISSEUR GALLERY

Featuring three centuries of fine art. Oil paintings, watercolors, engravings, lithographs, collages and sculpture by internationally known artists of the past and present. In the Court of the Fountains., Mission at 7th. Phone 624-9788.

28 GARCIA GALLERY, INC.

A continuous and exclusive one-man show of paintings by Danny Garcia. The artist is a contemporary American impressionist with a growing reputation in the U.S.A. and abroad.
Sixth and Dolores, Carmel
Open Daily
10:00-5:00
P.O. Box 623, Phone 624-8338

29 SKAALEGAARD'S SQUARE-RIGGER ART GALLERY

Las Cortes Bldg., Dolores at 5th. Established 1966. Open daily 10:30 to 5:00 P.O. Box 6611, Carmel. Tel. 624-5979. Historical sailing ships in oils by Hans Skaalegaard, International Academy Artist.

30 THE OPEN DOOR Gallery

Exclusively showing painting and drawings by XNADU. In Carmel, on Ocean Avenue between Lincoln and Monte Verde, in the Golden Bough Court, behind Talbott's.
Open daily 11-6
625-2000

31 KATHLEEN GEE and WM. KENNETH GEE GALLERY

Paintings and Drawings from life in the tradition of the Impressionists and Colorists. Flowers, figures, landscapes in oil and pastel.
Open Mon.-Sat. 11-5 Sun 12-3
And any time by calling 625-0243
Centrally located in the Mall on San Carlos between 5th & 6th

32 TAJ GALLERY

Traditional batik paintings on pure silk by Persian artist **IRAJ TAJ-TEHRANI**, also fine arts, crafts and antiques. On Mission between 5th & 6th, Carmel. Tel. 624-5444.

33 GOLD RING GALLERY

Su Vecino Court
Upper Level
Dolores between 5th & 6th
624--1932
Original and To-Order Handmade jewelry by Jon Bassi. Watercolors by Robert Uecker. Pen & Inks and watercolors by Penny Onstott. Limited edition ceramics by Maureen Love. Batiks by Sakura. Ship models and pen & inks. Hand wrought silver pieces.

County fair starts

A busy place this week is the Monterey County Fairgrounds in Monterey, where the 1974 Fair will be in progress through Sunday.

Along with the usual Fair exhibits in the areas of floriculture, agriculture, home economics, art, crafts, livestock and photography, a special Youth Fair is attracting visitors to Pattee Arena where the talents of the county's schoolchildren are displayed in a special exhibit. Also in the arena, a number of different kinds of youth groups have displays in three colorful carousels.

Friday is Senior Citizens Day, when persons over 65 will be admitted to the fairgrounds at half price until 6 p.m. (an earlier release erroneously stated that they would be admitted free). At 10 a.m. Saturday the Junior Livestock Auction will begin, with all invited to bid on the animals, with 39 market beef, 63 market hogs and 240 market lambs scheduled to be sold. Auction chairman Bill Barker, executive secretary of the Monterey County Farm Bureau, suggests that "this is a great time to stock up on the meat supply for your home freezer or rented meat locker."

At 3 p.m. Saturday a first for the Monterey County Fair will be the Frog Jumping Contest, sponsored by the Active 20-30 Club of the Monterey Peninsula, the contest taking place on the outdoor stage. Margo Dancers, a Las Vegas-type dance act, will perform on this same stage at 5:15 and 7:30 p.m., and other entertainment on Saturday will be provided by the Paul Hall Dancers of King City, Marimba Serenaders of Salinas, Filipino Dancers of the Monterey Peninsula and others.

On Sunday, the fair's closing day, Round Robin showmanship is expected to attract a large crowd to the barn area at 2 p.m., and the Watsonville Band will present a concert at 4:30 p.m. on the outdoor stage.

GIRL MEETS CAMEL at the Monterey County Fair in Monterey, which runs through Sunday, July 28. The girl is Barbara Temple, and the camel is part of Allen's Wild Animal Pet Zoo which also includes television's Gentle Ben.

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FRIDAY, JULY 26

Rimsky Korsakov -- **"Invisible City of Kitezh Suite"** -- All Union Radio Orchestra -- Svetlanov (9:30 p.m.)

SUNDAY, JULY 28

Delius--**Koanga** -- Lindsey, soprano; Erwin, tenor; Holmes, barition; Herincx, Estes, basses; Alldis Choir; London Symphony -- Groves (8 p.m.)

MONDAY, JULY 29

Mahles -- **Knaben Wunderhorn** -- Forrester, alto; Festival Orchestra, Prohaska (8:50 p.m.)

TUESDAY, JULY 30

Mozart -- **Eine Kleine Nachtmusik** -- Cleveland Orchestra, Szell (9:40 p.m.)

WEDNESDAY, JULY 30

Mozart -- **Sinfonia Concertante in E-flat** -- Stern, violin; Zukerman, viola; English CO, Barenbolm (8:25 p.m.)

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Bragg exhibit coming to Limber Gallery

Charles Bragg, a contemporary artist who portrays the irony of people and institutions through his etchings, will be at the Limber Gallery July 27. The reception marks the beginning of a show of his works which will continue through Aug. 23.

Bragg's works are narratives with a cast of tragic comic characters acting out the absurd dramas of the 20th Century. His etchings go beyond mere storytelling to the point of affirming truth by exposing myths to which we too often stubbornly cling.

Born in St. Louis, Mo. Bragg studied at the High School of Music and Art and the Art Students League in N[illegible] has had one-man shows throughout the country and has won many awards including Gold Medals from the National Society of Illustrators, the Artists Guild of Chicago, and the Communigraphics Exhibition in 1971.

His works hang in many public collections and museums in the United States, and his etching "Asylum" is part of the permanent collection in the Pushkin Museum in Moscow. His drawings can also be found in such publications as **Ramparts** and **Playboy** magazines.

The exhibit at Limber Gallery opens Friday, July 26. Bragg will be present at a reception Saturday, July 27, from 2 p.m. to 4 p.m.

"THE SIXTH DAY" is an etching by Charles Bragg which will be on exhibit at Limber Gallery on Cannery Row.

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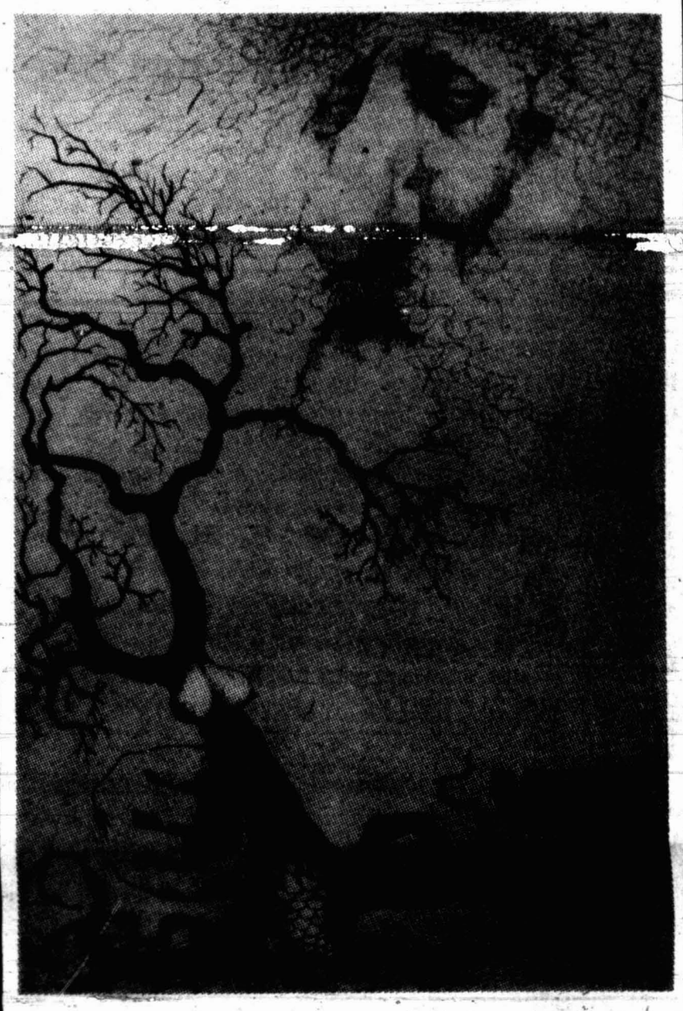

"There is so much to see in Bragg's work that one is apt to forget what one is looking at. Genteel fantasies are woven into a complexity of visual (image-idea) and psychological patterns in such a way that gestalt experience occurs surprisingly often." **Arthur Secunda**
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"SEATING SCULPTURE" by William Lee Smith is one of the scupltures on exhibit at the Carmel Art Association, 5th and Dolores.

Historical paintings displayed at library

A series of paintings done of the Peninsula about 100 years ago will be on display at Harrison Memorial Library through the month of August. The paintings, known collectively as The Heritage Paintings, are loaned to the library by Carmel resident Helen Stearns.

The paintings represent the work of nine artists and all concern local landscapes and landmarks. Included are Carmel beach scenes; a painting of the old Custom House in Monterey by moonlight; some watercolor scenes of Pacific Grove; a representation of the House of the Four Winds; and scenes of the old Chinese fishing peer in Monterey.

"All the paintings are particularly significant to this area," Helen Stearns said.

Among the artists represented are Percy Gray, Louis Carpenter, Valencia, Lester Boronda and Sidney Yard. Yard is credited with establishing the first artist's studio in Carmel.

The Heritage Paintings have already been displayed at the Monterey Library, the Institute for Foreign Studies and Monterey Savings.

Magic of Carmel area captured in gallery showing

An acute awareness of the magic moments of the Carmel environs is presented this month in the watercolor wing of the Carmel Art Association.

"Soliloquy" by Dorothy Bigger is a tonal pattern of cold blues and warm reds with impressionistic impact. It is well handled, as is Mary Beach's "Low Tide," an abstract and etherial scene in harmonious rhythm.

Three white gulls show the tranquility of the seashore in "Gulls of Carmel Bay" by Vern Yadon.

"Walk Alone" by Rollin Pickford emerges with great nobility and is dramatically vignetted into white sand.

Jack Bevier's "Broken Wagon" is bold, clean and skillfully detailed and shows a quiet deliberateness which bespeaks the artist's familiarity with the situation.

Warm, pastoral valley atmosphere is reflected in both "Riley Ranch" by Nancy Johnson and Bernice Huber's quiet and peaceful "Rising Mist."

"Rainbow Rim" by Elise Beaton shows imaginative handling.

"Fog is for Reflection" is expressed in muted harmonies by Tina Roberts and Jeanne Bellmer's "Summer Skies" is a visual stimulant in bright, radiant sunshine and cool marshland which suggests the secret working of nature.

Ansel Adams workshop offerd

The Ansel Adams Gallery announces a "35mm Photography Workshop" to be conducted in Yosemite National Park in California from Aug. 11-18. The workshop will be concerned with exploring the technical and visual ideas and problems related to the use of the small format camera.

The staff for the workshop includes Garry Winogrand, Eva Rubinstein, and Norman Locks. Garry Winogrand teaches photography at the University of Texas, has exhibited widely and has published a book entitled "The Animals." Eva Rubinstein is a freelance photographer from New York City with a background in dance and theatre arts. Norman Locks is workshop director for The Ansel Adams Gallery.

In August one can easily find isolation in the wilderness, as well as a city of vacationers living in a variety of dwellings. Because of this contrast in surroundings, we feel Yosemite is a fantastic meeting place for all photographers.

The workshop will involve directed field sessions, darkroom demonstrations, critiques, lectures, and slide presentations. It is open to anyone seriously interested in photography; however, the enrollment will be limited, allowing a small informal workshop. Acceptance is on a first-come, first-serve basis.

The workshop tuition is $200. All correspondence should be directed to The Ansel Adams Gallery Workshops, Yosemite National Park, Box 455, Yosemite, Calif., 95389.

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Variety featured at Friends of Photography exhibit

By ROBERT MISKIMON

What makes a photograph a photograph?

Behind that deceptively simple question probably lies a lot of the philosophy that makes photography an art form. And several different answers to the question can be found in the work which is currently exhibited at Friends of Photography at Sunset Center.

Is photography a parody of itself, a mind game wherein images, technique, and form take precedence over message, or is a concern with those elements a "message" in itself?

If the answer to that question, or any part of it, is yes, then Ken Josephson is your man.

Is photography the raw material for art forms involving other techniques, such as lithography, printing and matting? If so, then your man might well be Charles Spink.

Is photography an esthetic medium, capturing thoughts, feelings, and attitudes of people and reflecting that mysterious thing known as "life?" If so, Bernard Plossu could be taken as an exponent of that position.

The work of all three of the above photographers is displayed at the current Friends of Photography exhibit, demonstrating a wide range of technique, thought-world, and final product.

There is artistic unity in bringing the three together in one show, as explained by a spokesman for the gallery, since all have experimented with using several separate images in combination to create a new and different image.

In the case of Josephson, a photography professor at the Art Institute of Chicago, the juxtaposition of images often takes the form of a photograph of a photograph of a photograph, in the kind of mind extension reminiscent of children's taunts.

In other of his photographs, he has taken a black and white photograph, and glued onto it exactly the same sized photo in color, in snippets here and there, to suggest two different dimensions. In one such photo, for example, there will be a portion of a human form in the color photo which does not exist in the black and white photo.

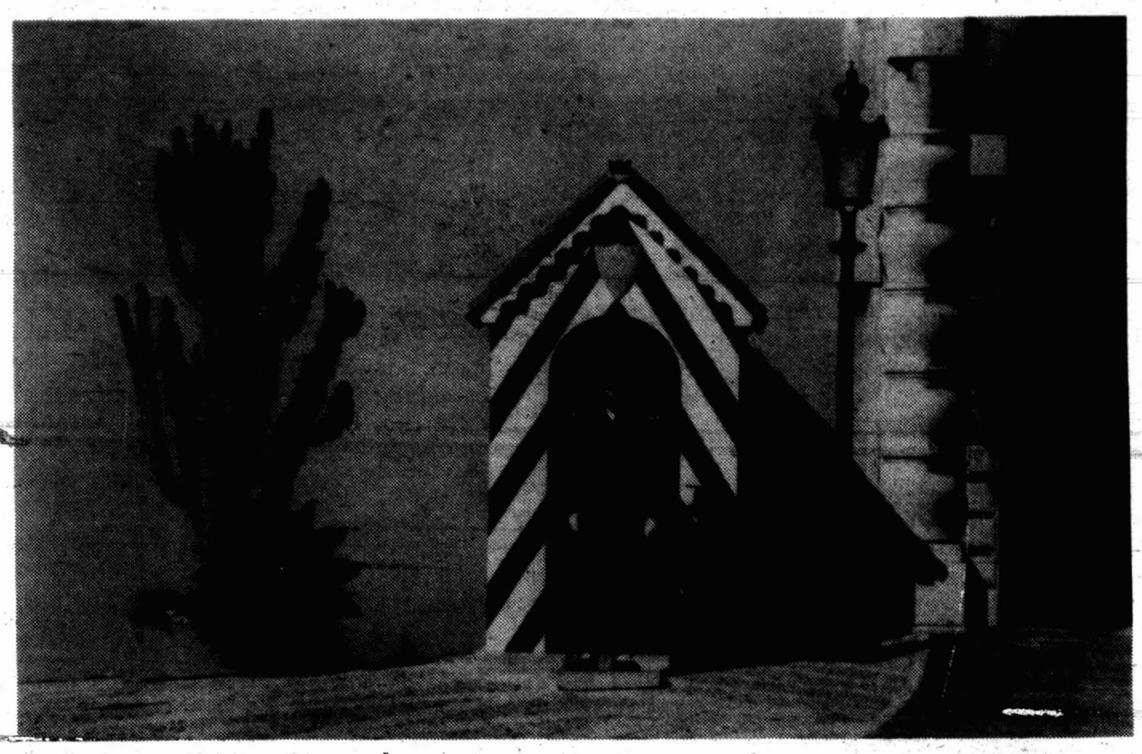
This is interesting, technically, since Josephson seems to have mastered the rather unusual art of making the kinds of photographs one is unlikely to see elsewhere and which one is certainly not likely to take oneself.

One of these comes to mind strongly: an extended arm, holding a ruler beside a distant range of the Grand Tetons, with an outstreched map of the mountains sprawled on the ground.

What Josephson seems to be saying is that photography is really a highly complex art form, best understood only by photographers, and better not contemplated by the uninitiated. For those accustomed to the simplicity which accompanies greatness, this could prove a disturbing notion.

Something approaching that type of simplicity wherein a single, riveting, even cosmological vision of the world is projected can be seen, interestingly enough, in the work of Bernard Plossu.

As was pointed out in a **Pine Cone** interview in these pages recently, Plossu operates with several rather original esthetic notions--among them the concept of "absence-presence" and "Sur-banalism."



THE CONCEPT of "sur-banalism" is represented in this photo by Bernard Plossu called "The Real Tin Soldier."

Two plays continued at MPC

The final performances of the Monterey Peninsula College Players production of "Hair" are scheduled for this weekend and performances of SRO Theatre's production of "The Drunkard, or The Fallen Saved" will continue for another week.

The American love-rock musical "Hair" is on the main stage of the college theatre on Thursday, Friday, Saturday and Sunday, July 25-28. Curtain time is 8:30 p.m. and tickets are $2.50 general and $1.50 for students and military.

American theatre's long-running play, "The Drunkard" is in the SRO Theatre on Tuesday and Wednesday, July 23, 24, 30, and 31 at 8:30 p.m. General admission is $1.50 and students and military are $1.

"Hair" has been one of the biggest productions taken on by the MPC Players and was brought back this summer by popular demand after a successful six-week run last spring. The production is described as a "period piece against big government, established religion, war, and oppression of any kind. It's for free speech, free love, and freedom from unnecessary restraints," said Director Morgan Stock.

"The Drunkard" has been in continuous production in Los Angeles for 28 years and was staged for 50 consecutive years on the East Coast. It is the story of a young hero who is brought down in society by liquor and a selfish lawyer, but is rehabilitated to defeat his mentor.

Reservations for either theatre production can be made by calling the MPC Theatre Box Office.

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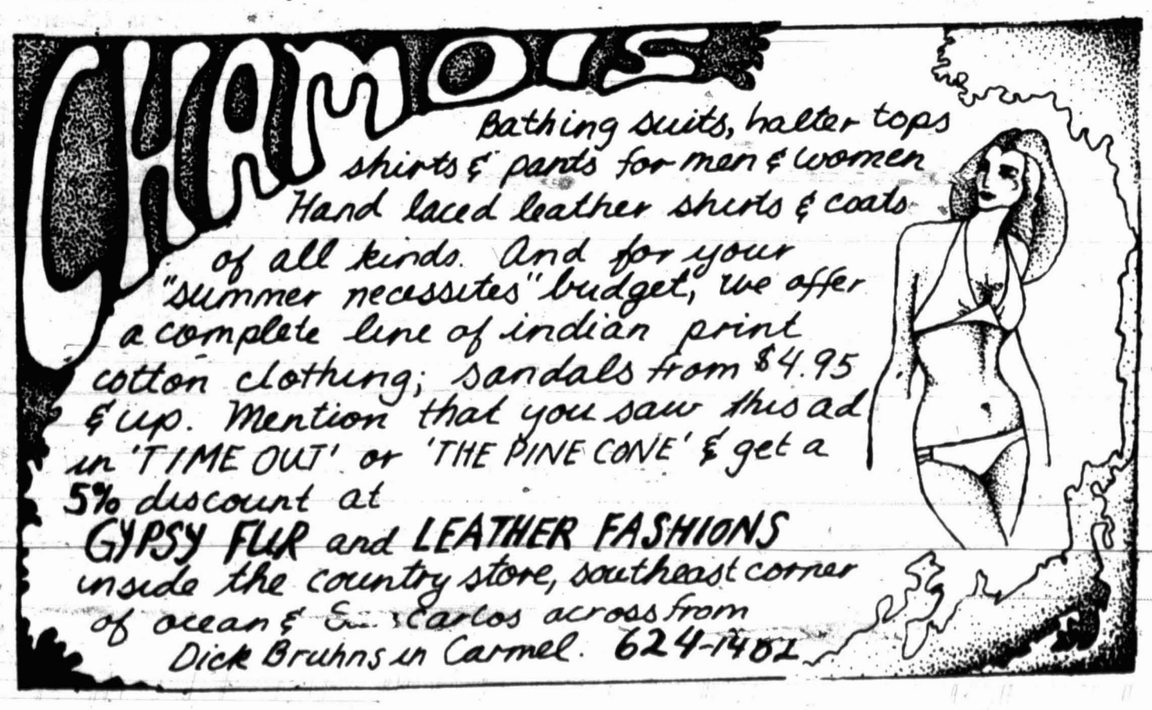
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Some exceptional perfomances at Forest Theater

By ELLEN S. KESTER

The Forest Theater Guild is performing "The Merchant of Venice" at their atmospheric theater at Mountain Vew and Santa Rita Roads. Performances start at 8:30 p.m. every Thursday, Friday, and Saturday through Aug. 24. An unusually talented cast under the direction of Charles Thomas achieves an even production with a number of novel and inventive moments added.

Two combinations of characters provide special hilarity in this comic-problem play. The Duchess of Aragon played by Betty Fowlston and the Prince of Aragon played by Jeff DeMarco attain a delightful effect as he makes his selection of the silver casket. The overbearing mother cueing her son and concurring with his choice has few words but much stage business. Jeff DeMarco's diction and business convey his superciliousness.

Spurning the gold because many men desire it, implying "common" men, and immediately discounting the lead because he cannot "hazard all," the Prince chooses the silver, thus dramatizing his overweaning ego. This scene is conveyed with energy and focus.

Another good combination of actors are the two Gobos, father and son. Tarquin, playing the Old Gobo, blind and senile, provides the foil against which Lancelot mimes and soliloquizes. His long "conscience" speech affords him a lovely opportunity for slap-stick buffoonery which Peter Motson does well. The major themes of the play become both individualized and universalized as Lancelot wrestles with temptation and his conscience.

Ramon Wilson brings to the protagonist's role his sensitive perception of character. His Antonio has the melancholy and nobility which makes his "hazarding" all for love plausible. His timing and reacting enable other actors with him to appear at their best also.

Donald J. Ross in the role of the tragic Shylock provides a strong adversary for Antonio. He dramatizes effectively the unfortunate Jew who in the Shakespearean society was despicable. His key speech, Act III, scene 1: "Hath not a Jew eyes: provides this actor with a vehicle to display his considerable talents. Revenge is his motive; perhaps he might have "filled the stage" even more than he does. He is believable, however. A brilliant dramatic pause holds the audience as he waits and then answers Portia: "I am content," bringing the trial scene to its denouement.

Shirely Thomas gives her best characterization during this scene. Her role as Dr. Bellario's substitute is more persuasive than her speech, "my little body is weary of this great world." Her interpretation of the Portia who leaves Belmont to redeem her lover's friend's bond seems more convincing than the nervous bride-to-be. Particularly satisfactory is her rendition of the "The quality of mercy is not strained" speech. She begins it rapidly; the hypocrisy it implies is conveyed.

The theme of "hazarding all' pervades the play of course. Nerissa, played by Judith Chumlea, enters into the games Portia initiates, providing two of Shakespeare's most fascinating females. Judith Chumlea and Jeff Hudelson, playing Gratiano, make another fortunate combination.

Peter MaGee's Bassanio conveys the recklessness of youth. Having vorrowed before from his magnanimous friend Antonio, he again accepts his generosity. His naivete is clearly delineated by Peter MaGee as he gets trapped in the ring chicanery. Tina Burz reaches a dynamic in her "In such a night..." word-duel with Lorenzo, played by Michael Neilond.

They are convincing, partially; Enhanced by the stage lighting in this scene and by their blue costumes, the magic words of romance flow lyrically. But their shallowness does not discolor their seriousness enough. After all, the pairs of lovers whom they quote were not known for sacrificial capacities. In Shakespeare's three pairs of lovers we find a lack of seriousness which is the counterpoint to the grandeur of both Shylock's hate and Antonio's love.

Pat Kercheval, Charles Houghton, and Scott Fitzgerald give good interpretations of Balthasar, Stephano and the soldier. They provide energy and dynamic flow in the casket and trial scenes. Rick Pettit as Solanio and Edward Bizub as Salerio also give convincing interpretations of Antonio's friends.

William Lewis, technical director, Mabel M. Craig, costume director, and David F. Norman, lighting director have provided the visual and sound accompaniment which interweave among and emphasize the thematic undertones of the play. Although more color could have been desired in the Belmont scenes, the moonlight and music did achieve some of what was needed.

The red costumes which Dr. Bellario's substitute and

Continued on page 13

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SHIRLEY THOMAS as Portia and Peter Magee as Bassanio discuss the selection of a casket in the third act of "The Merchant of Venice," which is playing at the Forest Theater in Carmel. She presents him with a ring to seal their vows. (Photo by Richard Monat.)

'The Merchant of Venice'

Continued from page 12

her clerk wear, the purple and blue robe which the benevolent Antonio wears, and the blue of Lorenzo and Jessica attract the audience's eye and dramatize the ambivalence of this tragic-comedy. In the end, with the three pairs of lovers united at Belmont, the Christian-Jewish conflict fades into distant Venice.

The themes of usury versus brotherhood, hate versus love, and revenge versus forgiveness interweave throughout the scenes. According to W.H. Auden, for example this play is as much a "problem" play as it is a comedy. At the very end, only the ring trickery awaits its denouement. The cajoling banter of the lovers displaces the poud-of-flesh vindictivenss. Neighter Antonio nor Shylock can enter Belmont.

Gratiano expresses the only remaining challenge: "Well, while I live I'll fear no other thing so sore as keeping safe Nerissa's ring," and Bassanio's words: "The world is still deceived with ornament" have provided the main clue for the staging and acting of this delightful comedy; the Forest Theatre Guild's interpretation needs more gusto and veneer.

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A dual recital of various masters at All Saints

By IRVING GREENBERG

On Thursday morning, July 18 at the Parish Hall of All Saints' Episcopal Church in Carmel, Carole Walters, mezzo-soprano, and Sally Kell, cellist, gave a dual recital encompassing works by Gluck, Purcell, Mozart and Bach.

Carole Walters began her recital by performing two arias of Gluck, and one of Handel. The first aria, "Divinites du Styx" from Gluck's opera "Alceste" is a very famous vehicle for a mezzo or alto, as it most clearly displays all the musical contours for this voice. Carole Walters sang this work with clear, powerful intonation, and with a remarkably strong upper register. Her voice was ringing with intensity; her French diction was excellent. It was a portrayal of singing at its finest and most accessible form.

The second aria, "O del mio dolce ardor" from Gluck's opera **Paride ed Elena** represents the composer as the finest of the great Rococo period of music. Although originally written for a tenor, it has become interchangeably used for alto voice. Her rendition was moving, pleading and introspectively meditative. She was most expressive, with fine sentiment and with a natural, unstrained voice. In addition, her Italian diction was a fine as her French.

The third aria in this group was the Handel "Del minacciar del vento" from his opera **Ottone** written originally for a castrato, where power of vocal accomplishment is essential. Carole Walters sang this aria with the powerful concept of the composer's intention. It is typical Handel at his finest, and the high and intense register necessary for its defintive rendition, was most viably and dramatically conceived and expressed by the mezzo.

Her next group of songs were Three Divine Hymns (Harmonia Sacra) of Henry Purcell, realized by the British composer Benjamin Britten. The first one, "What is man?" was delivered in an invocatory manner in her exquisite low register with good gradations. This powerful aria was excellent in every vocal aspect, with the final Hallelujah in a most compelling manner, made so much more climactically powerful by its repetitive nature. "We sing to Him" was another example of her stirring and beautifully modulated vocalism. "Evening Hymn" is a prayerful song with magnificent inflections. Her authoritative and scholarly rendition was extremely well displayed in this song. Another Hallelujah finale here was perfectly projected.

The W.A. Mozart recitative "Ecco il punto" and the Aria Non piu di fiori" comes from this composer's last Italian opera "La Clemenza di Tito," and is also the last significant piece of singing that this character does in the opera. Carole Walters, with her dramatic stance, delivered the Recitative and the Aria in a fine, deeply-moving voice. Her modulation and harmonization was most effectively organized and histrionically at its best. She has an abiding and dedicated affection for the operatic idiom of the romantic and classic periods. Also, by taking all the repeats, she made this recitative and aria so much more erudite.

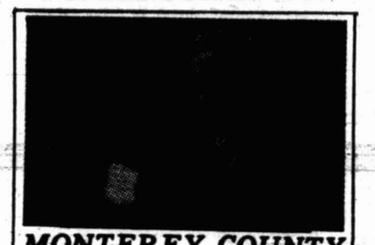
Richard Doren, at the piano, furnished tasteful and sensitive accompaniments, as well as being in complete rapport with her. In addition his illuminating comments on all these songs was most appreciated by the audience.

The other member participating in this recital was Sally Kell, the cellist, performing the J.S. Bach **Suite No. 2 in D minor for solo cello.** This work is in six dance figures with an introductory prelude, which is somewhat improvisational in its nature. The allemande is written primarily in the middle and lower registers of the cello. There is a dreamy sadness about this movement which is only partially dispelled by the courante which follows. The sarabande has a lugubrious quality which results from the two and three-part harmonies which the cellist is required to play.

The modulations are abrupt and the whole movement has a somewhat doleful air. The sarabande is somewhat gayer, but still in the same vein. Menuett I is in two and three-part counterpoint. Menuett II is in a major tonality, in contrast to the minor tonality of Menuett I. The lowest note heard in this movement, which, although played on a stringed instrument, occurs at such a point as to almost have the effect of sounding like a tuba or bass drum. There is a tension and energy in the closing gigue, which resembles the emotional quality of the sarabande in its intensity.

Sally Kell performed this complete and rather taxing work, with excellent bowing and fingering, showing off the vitality of Bach's music. There was good definition and no roughness of tone in her rendition. She played with a clear conception of the musical dance forms of this work, and with a flair for its melodic content. Her performance of the sarabande and the gigue were particularly impressive, the former movement performed in a nostalgic, introspective manner, as demanded, while the latter was given a technically accurate reading and very persuasive in its tonality. This was a recital of relaxing quality which was enjoyed by the audience with great appreciation.

MAESTRO SANDOR SALGO



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Estancia -- Ginastera

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Amphitryon, Suite for Strings
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Concertino de Camera -- Ibert
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-- Glinka
Piano Concerto No. 3, D Minor
-- Rachmaninoff
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Symphony No. 5, C Minor
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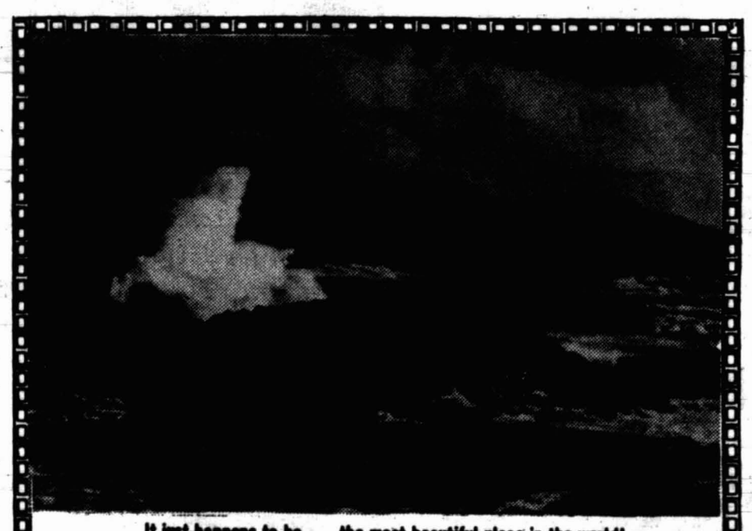

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THE MUSIC CORNER

By IRVING W. GREENBERG

ON WEDNESDAY morning, July 17, at the Parish Hall of All Saints' Episcopal Church in Carmel, Lukas David, violinist (here as a goodwill gesture of the German government) and Bess Karp, harpsichordist, played two sonatas by J.S. Bach for violin and keyboard. Lukas David also played a sonata of J.S. Bach for solo violin.

The Sonata No. 6 in G major, BWV 1019, for violin and harpsichord is in five movements. The opening Allegro has four sections, the first and last being the same. The second is entirely new material. It is linked to the third section by a short passage for the harpsichord. After repeating the beginning of the second section, the violin develops a subsidiary idea, while the harpsichord concerns itself with what had been the violin part before.

In the Largo, the violin and harpsichord share a canon, but before the harpsichord has finished its statement, a new figure is introduced by the violin and immediately repeated. Quite suddenly the harpsichord snatches up this new figure and plays it several times. The canon theme is heard once more in the harpsichord and the violin.

The third movement is a solo passage for harpsichord. The Adagio is like the earlier Largo relatively short, but intensely chromatic. The final Allegro is in four sections.

Lukas David, in performing the violin part of this sonata, gave a performance that had plenty of technical virtuosity but no warmth was radiated nor was there any feeling behind his playing. He did not reach out and communicate with his audience nor did his reserved and withdrawn nature receive any answering chord of intimacy.

Bess Karp, the harpsichordist, on the other hand, played her part of the sonata with extreme sensitivity of approach, and with a singing legato line. In the third movement, where the violin is silent and only the harpsichord performs, she really had the opportunity to exhibit fully her exquisite phrasing and dynamics, as well as her viable and emphatic musical assertion.

The Sonata No. 3 in E major, BWV 1016 for violin and harpsichord has as its first movement a free improvisatory part over a more formal accompaniment. The Allegro is in three sections. A second section of contrasted rhythm is introduced with a long-held note on the violin. Further along, the harpsichord takes the violin part and vice versa. The violin repeats its first section and for a little while both sections combine until the opening is heard once more, an octave higher on the harpsichord. The third movement is a most expressive chaconne-the bass subject is repeated 15 times. Above it is a canon of great complexity.

The fianl Allegro consists of so many different elements that only Bach's genius could convert them into a connected movement of life and strength.

In this sonata, Lukas David made a veritable attempt to evaluate the work in its lyric and emotional content, but his success was questionable, as this escaped him entirely. The gorgeous Allegro movement, initiated by the harpsichord and followed soon thereafter by the violinist, who seems to be on somewhat firmer and more secure ground here. The Adagio "ma non tantois," was another moving and lyrical section, and it too fared rather well at the hands of the violinist. Bess Karp was excellent and seemed to carry the burden of the sonata fully realizing its harmonic and rhythmic implications.

Recommended Recording: J.S. Bach : Six Sonatas for Violin and Harpsichord Yehudi Menuhin, violin; George Malcolm, harpsichord on Angel 3629-B.

The Partita No. 2 in D minor for Violin, unaccompanied, BWV 1004, has the traditional four movements of a clavier suite--Allemande, Courante, Sarabande, Gigue, no variations or other dances being used in addition. However these four numbers appear as a mere introduction to the gigantic final movement, the stupendous chaconne. This is a set of more than 60 variations on a simple bass theme of four notes, each filling a whole measure that descends (and occasionally ascends) in steps. This primitive melodic pattern is surrounded by the richest garlands, making its original shape often hard to discern. The variations usually appear in pairs, the second half subtly enhancing the content of the first. In the middle of the awe-inspiring structure, Bach changes from D minor to D major, but he reverts to the original key near the end.

In this solo work Lukas David could be judged fairly on his own merits. He was brash in the Allemande, glib and facile in the Courante, erratic in the Sarabande, entirely unemotional in the Gigue, and cold and far removed in the great Chaconne. These are dance movements and they should have sparkeld and danced, but, alas, nothing like that happened.

This reviewer cannot help but get the impression this was played as an exercise in musical semantics, to be disposed of as quickly as possible. Nothing came across to the audience, which was very sympathetic, except that he played all of the notes written. Although most comparisons are odious, still one is tempted to assess his performance of this work with that luminous and warm-hearted rendition by the last three years' Bach Festival violin soloist, Christiane Edinger, and judged in that light, Lukas David remains at a great disadvantage. In short, his playing was entirely uninspired, and, even at times, was tinged with boredom.

Recommended Recording: J.S. Bach : Partita No. 2 in D monor for Solo Violin Christiane Edinger, violinist, on Orion ORS-74151-2.

IN THE STARK austerity of the Carmel Mission Basilica, with its inherent charismatic ambience, the Founders' Memorial Concert took place on Wednesday evening, July 17. This year, Maestro Salgo programmed a number of representative works of the great English composers whose writings contributed so much sacred music to the English court.

As is traditional with the Mission Concerts, and preceding the actual performance, a certain amount of processional panoply took place. With the overhead lights out, the altar clusters of candles were lit one-by-one, then in processional march, robed, two-by-two, in stately cadence, and carrying votive lights, the Chorus entered from the rear, with Maestro Salgo as the solitary figure at the very end of the procession. Then, the stage was set for the concert to begin.

The first number programmed was a premiere performance for the United States of Thomas Tallis' "Missa Puer natus est" (A Child is born.) Tallis was one of the first composers to write music in England for the reformed Prayer Books issued under Archbishop Cranmer. After the demise of the Archbishop at the stake, Tallis was obligated to write a new stock of music following a stricly liturgical Roman Catholic model. The present work has been known only in scattered fragmentary form until recently. The Gloria, Sanctus and Agnus Dei are now in complete form, and the Credo can be realized by adding a few missing vocal parts. This is the performance that was not long ago given in England, and which Maestro Salgo unfolded at this concert.

The Festival Chorus sang this work almost in the Gregorian hymnology, a capella, in a most entrancing and accented intonation. That there was great conviction in the emotional rendition was succinctly and most compellingly brought out, especially in the second and third sections where the antiphonal responses between various choral groupings were at their most consolatory and conceptual invocation. This is unquestionably a work of great distinction, particualrly of that period of England's history.

The Thomas Tallis' 40-part motet, "Spem in alium nunquam habui," was written for a special occasion. The tonality of this work, issuing from a children's chorus and several groups of vocal performers in the front of the Basilica, in the rear balcony, and in the side sacristy box, was extraordinary in its effective blending of the voices, very much like what must have been the order of the day with the music of Gabrieli during the heyday of the Doges in the Church of St. Marks in Venice. Thus music is wondrous and unlike any other written in the Middle Ages in England. With Kenneth Ahrens at the organ, the Festival Chorale and Chorus, in the wonderful acoustical resonance of the Basilica, gave this work a performance of multiplicity of sound projection, almost stereophonic in its sound emergence. It was powerful and substantive in its thematic distribution, and most impressive in its ceremonial expressiveness. The Children's Chorus sounded delightfully fine, as if angels were singing on high. Maestro Salgo outdid himself in the preparation of this work, as well as in keeping all the various vocal forces under strict control, thereby obtaining a most brilliant and impressive rendition. Priscilla Salgo also earned kudos for her work with the chorus.

The Henry Purcell **Chaconne** is the last number in the musical setting by the composer for John Dryden's dramatic opera "King Arthur." It is a purely orchestral work, following the massive choral evocation "Our natives not alone appear" in Act. V. It was played by a number of instrumentalists drawn from the Festival Orchestra with strong, emphatic tonality and with a climactic splendor of evocation.

The Henry Purcell Anthem "Remember not, O Lord, our offenses" is a short and moving work, its text being found in the Book of the Common Prayer, possibly composed by Purcell as part of what was expected to be a larger burial Service. With Kenneth Ahrens at the organ, the Chorus delivered this work with a deep feeling of conviction, and on the low sound level that it is written the effectual timbre gradations were phenomenal in their delineation.

Unquestionably the longest, most impressive and most dramatic work played was the G.F Handel **Chandos Anthem No. 6** "As panteth the hart for cooling streams." This piece, composed for the Chapel of the Duke of Chandos, is a setting of the 42nd Psalm. The work represents Handel in his most tender vein. It begins with a fairly long and beautiful Sonata (really, a Sinfonia), in two-part form, the first, an Andante, and the second, a fairly expanded Allegro of distinctly polyphonic character. It was played by the festival orchestra in typical Handelian accents, exhibiting this composer's warm nuances of tonal coloration.

The choral writing is for only three parts (soprano, tenor, bass) and chorus. In this performance, Diane Thomas sang the soprano part; Gregory Wait was the tenor; and Michael Gallup, the bass. The first line of the Psalm for solo voices and chorus "As panteth the hart" was convincingly displayed with fine, exquisite modulation, and with a rapport between the soloists, the chorus and the orchestra of such even balance as to make it memorable.

The soprano solo, "Tears are my daily bread," was sung by Diane Thomas with tenderness, seriousness and magnificent assertion. Her vocal line was always subordinated to her intelligent conception. She was accompanied by an oboe obbligato, played by Raymond Duste, with unusual limpid and lyric implication.

The tenor recitative (more of an arioso) "Now when I think thereupon" was sung by Gregory Wait in an excellent declamatory manner and with a definitive assertion. Rosemary Waller was superb in her violin accompaniment in the rendition of the arpeggiated chords involved.

"The voice of praise and thanksgiving" is a three-part choral setting that came through with intensive and powerful definition and with a pathos of exceptional character.

The duet for the soprano "Why so full of grief?" sung by Diane Thomas and Gregory Wait, with sensitive violin-oboe obbligatos by Rosemary Waller and Raymond Duste in canonic imitation, was an especially brilliant and ingratiating exposition by these two vocalists.

The concluding three-part chorus "Put thy trust in God," was stirring and most exciting, and gave a conception and execution of totality by all the forces involved.

Kenneth Ahrens played the organ with distinction. This small orchestra, under Maestro Salgo's direction, played throughout with all the impassioned fervor, and the religious motivation, making this performance of this unusual work the magnificent spectacle that it turned out to be. Handel's **Coronation Anthem No. 1** "Zadok the Priest" is a ceremonial work, one of four, written as an anthem for the coronation of King George II and Queen Caroline. This particular anthem, with a text drawn from I Kings 39 and 40, was written especially for the anointing ceremony of these two sovereigns.

Stylistically, it is quite different from Handel's oratorios, in being more extroverted in tone, dealing in broad contrasts rather than in delicate shades of color. There are no recitatives or arias. The so-called "solo" passages were designed for two voices in unison. The richly-spaced chords for winds and lower strings led up resplendently to the majestic entry of the trumpets and drums with the accompanying voices. It was sung and played with an overwhelming effect in its vocalism and instrumentalism. The entire performance, homophonic in nature, was exposed by these vocal and instrumental forces in a supreme and unique musical statement.

The W. Byrd "Ave verum corpus," from **Gradualia, Book I,** is one of the most exquisite Latin motets from this collection. This work was performed a capella with great elan and with an intense emotional assertion by the chorus. In using Byrd's device of cross or false relations at the beginning of phrases for expressive purposes and for strengthening cadences, the Chorus was able to give to this short motet a definitive and authoritative character. It was a fitting conclusion to one of the Carmel Mission's most prestigious and rhapsodically viable performances.

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A compelling performance of 'Mass in B minor'

By IRVING GREENBERG

One of the most celebrated masses in all of the choral literature, and one of the towering and crowning masterworks by Johann Sebastian Bach, the **Mass in B minor,** was given last Sunday afternoon at Sunset Center by a whole roster of vocal and instrumental forces.

Outside of the four soloists, Karen Altman, soprano; Carole Walters, alto; Gregory Wait, tenor, and Douglas Lawrence, bass-baritone, there was the complete complement of the festival chorus and chorale, and the festival orchestra, a vocal and instrumental concertino, soloists from the chorus and the orchestra under the direction of Maestro Salgo.

Bach completed two sections of the **Mass in B minor**, the Kyrie and the Gloria in 1733 for King Augustus III of Saxony, when he sought the post of composer in the Saxon Royal Chapel. The other parts were completed five years later. There was no performance of the complete Mass during Bach's time. The premiere took place in Berlin in two performances, the first half on Feb. 20, 1834, and the second half, a year later, on Feb. 12, 1835.

In structural design, the **Mass** is one of the massive in all of the choral literature. Within the five traditional sections (Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei) there are 24 parts (six arias, three duets, and 15 choruses). Unlike Bach's **Passion According to St. Matthew,** which is subjective in the approach of a devout Christian to his religion, the **Mass in B minor** is completely objective.

Personal feelings are not permitted to intrude as Bach creates a mighty paean of praise to the greater glory of God. The most notable pages are the choral ones, beginning with the opening monumental Kyrie. After this, the choral passages follow one another like giant tidal waves. Some are expressive of joy, like the five-part Gloria; some are profoundly moving, such as the Crucifixus; and some are titanic in their passion and strength, such as the Sanctus and the Credo.

The Chorus sang the opening Kyrie in an impassioned invocation, with a wonderful violin and oboe accompaniment. They were particularly energized by a magnificent orchestral accompaniment under the distinctive direction of Maestro Salgo. Emphasis was the keyword in this most assertive utterance.

In the choral opening in the Gloria, they again performed most enthusiastically and in a devoted inspirational manner, with the orchestral brass adding to the effectiveness. In the choral "Qui tollis peccata mundi" (Thou that takest away the sins of the world) the chorus projected it in an exquisite affirmation of acceptance and renunciation, in a stirring obeisance to God.

In the Credo, they sang six times in the manner of a symptomatic propulsion, with increasing momentum, of joy and highly-charged emotionalism, with the orchestral tympani collaborating to give the singing additional tonal weight and strength. Of particular interest is the choral "Et incarnatus est" (He was incarnate) and the "Crucifixus" (He was crucified) in which the sadness and the pathos of the theme was viably projected in the slow tempi used.

In the Sanctus, the choral "Osanna in excelsis" (Hosanna in the highest), the chorus interpreted this passage with a bouyant spirit and with deep immersion. This hymnal intonation was given excellent collaboration by the orchestral tympani, which aggravated the general excitement and the atmospheric intensity. Also in the "Sanctus, sanctus" (Holy, Holy) in which the chorus was divided into six groupings in and around the proscenium in a sort of antiphonal arrangement, they performed excellently with the women's voices in a particularly [illegible] peroration.

The final chorus "Dona nobis pacem" (Give us Peace), in its supplication and prayerful rendition, the chorus delivered with exquisite intonation, not so much as a humble plea for peace, but as a triumphant expression of thanksgiving.

Of the arias, the most eloquent was the "Laudamus Te" (We praise Thee) for alto, with a beautiful violin obbligato by Rosemary Waller. Carole Walters, the alto, sang this aria in a completely devoted manner, with particular attention to her fine upper register. However, she seemed somewhat listless in this aria. In the aria "Agnus Dei" (Lamb of God), with the background continuo of harpsichord by Bruce Lamott, cello by Sally Kell and contrabass by Richard T. Andrews, Carole Walters was at her finest in every respect, especially in her wonderful conception of the vocal pathetic appeal.

In addition, the violins by their excellent playing helped to make this aria outstanding. It is undoubtedly the most beautiful in the whole oratorio. Another alto aria, that was sung by Carole Walters in her inimitable manner was the "Qui sedes" (Thou that sittest) in the Gloria, with the very beautiful oboe obbligato by Raymond Duste.

The tenor aria, "Benedictus," in the Sanctus, against the contrapuntal background of the solo flute of Louise Di Tullio, was performed by Gregory Wait, tenor, with inflection, excitement, and a well-controlled voice. Louise Di Tullio was particularly entrancing in this obbligato.

The baritone aria "Et in spiritum sanctum" (And in the Holy Spirit) sung by Douglas Lawrence, with an oboe d'amore background, was resonant and in fine vocalism of this excellent bass-baritone.

Of the duets, the "Christe eleison" (Christ, have mercy) for soprano and alto sung by Karen Altman and Carole Walters was in excellent rapport with good tonality but was in a rather unimaginative manner. The soprano, tenor duet "Domine, Deus" (Lord, God) with Karen Altman and Gregory Wait, again with a lovely flute obbligato by Louise Di Tullio, and the continuo, was delivered by these vocalists in an impassioned outcry of supplication with fine harmonization. The soprano, alto duet "Et in unum dominum" (And in one Lord), again with Karen Altman and Carole Walters, showed these two soloists in a vital and exciting display of conviction and dedication in their singing, with wonderful accompaniments by a section of the violins and violas.

The orchestra, under Sandor Salgo, played throughout this long and arduous work with a disciplined and wonderful tonal quality, and with an exquisite interpretive resplendency. Looking at the performance of this lofty work as a whole, one is greatly impressed with the manifestations of the religious spirit, and one must regard it as belonging to the immortal documents of man's quest for the eternal verities.

RECOMMENDED RECORDINGS

J.S. Bach: Chorale from Cantata "Ein feste [illegible] BWV 80
Heinrich Schuetz Chorale, of Heilbronn -- Pforzheim Chamber Orch. conducted by Fritz Werner on Musical Heritage Society MHS-666.

J.S. Bach: Chorale from Cantata "Wie Schoen leuchtet der Morgenstern," BWV 1
Heinrich Schuetz Chorale of Heilbronn -- Pforzheim Chamber Orch. conducted by Fritz Werner on Musical Heritage Society MHS-772

J.S. Bach: Chorale from Cantata "Wachet auf," BWV 140
Heinrich Schuetz Chorale of Heilbronn -- Pforzheim Chamber Orch. conducted by Fritz Werner on Musical Heritage Society MHS-823

J.S. Bach : Brandenburg Concerto No. 2 BWV 1047
Neville Marriner conducting the Academy of St. Martin-in-the-Fields on Philips 6700.045

J.S. Bach: Easter Oratorio, BWV 249
Soloists, S.W. German Chamber Orch. and S. German Madrigal Choir on Angel S-36322.

J.S. Bach: Concerto in G minor for Harpsichord, BWV 1058
George Malcolm, harpsichord with the Deutsche Bach Solisten conducted by Helmut Winschermann on Cantate 047.702

J.S. Bach: Brandenburg Concerto No. 4 in G, BWV 1049
Neville Marriner conducting the Academy of St. Martin-in-the-Fields on Philips 6700.045

W.A. Mozart: Concerto No. 3 in E flat for Horn, K.447
Barry Tuckwell, horn, with the Academy of St. Martin-in-the-Fields conducted by Neville Marriner on Angel S-36840.

A. Vivaldi: Concerti for Violin, "The Seasons," Op. 8 -- Nos. 1-4
Jan Tomasow, violin, with the I solisti di Zagreb conducted by Antonio Janigro on Vanguard BGS-5001.

H. Purcell: King Arthur
Soloists, the St. Anthony Singers, Orchestra of the Philomusica of London conducted by Anthony Lewis on London Editions de Oiseau-Lyre OL 50-76-77.

G.F. Handel: Chandos Anthem No. 6- "as panteth the hart"
Soloists, Orchestra and Chorus of St. Martin-in-the-Fields conducted by David Willcocks on Argo ZRG-541

G.F. Handel: Zadok the Priest -- Coronation Anthem for King George II
Choir of Kings College, Cambridge, The English Chamber Orchestra conducted by David Willcocks on Argo-5369.

W. Byrd: Ave verum corpus from Gradualia, Book I
The Choir of Kings College, Cambridge conducted by David Willcocks on Argo 5226.

J. Brahms: Rhapsodie for Alto, Male Chorus and Orchestra, Op. 53
Mildred Miller, mezzo-soprano, with the Occidental College Concert Choir, The Columbia Symphony Orchestra conducted by Bruno Walter on Columbia MS-6488

A. Bruckner: Te Deum
Soloists, German Opera Chorus-Berlin Philharmonic Orchestra conducted by Eugen Jochum on DG-2707024

J.S. Bach: Cantata: "Christ lag in Todesbanden," BWV 4
Soloists, The Heinrich Schuetz Choir of Heilbronn -- The Pforzheim Chamber Orchestra conducted by Fritz Werner on MHS-568.

J.S. Bach: English Suite No. 5 in E minor for Keyboard, BWV 810
Helmut Walcha, harpsichord, on Mace S-9306
Reine Gianoli, piano, on Westminster WL-5288.

J.S. Bach: Partita No. 5 in G major, BWV 829
Weissenberg, piano, on Angel S-36437.

G.P. Telemann: Pimpinone
Soloists, Berlin Chamber Orchestra conducted by Helmut Koch on Philips World Series PHC-9066.

W.A. Mozart: Exultate, Jubilate, K. 165
Kiri Te Kanawa, soprano, with The London Symphony Orchestra conducted by Colin Davis on Philips 6500.271

J.S. Bach: Concerto for Violin in A minor, BWV 1041
Wolfgang Schneidermann, violin, with The Festival Strings of Lucerne conducted by Rudolf Baumgartner on DG-Archive ARC-3099

W.A. Mozart: Concerto for Piano in C major, K. 503
Stephen Bishop, piano, with the London Symphony Orchestra conducted by Colin Davis on Philips 6500.431

F.J. Haydn: Symphony No. 92 in G major ("Oxford")
Vienna Chamber Orchestra conducted by Ernst Maerzendorfer on Musical Heritage Society MHS-OR-H-242.

J.S. Bach: Mass in B minor, BWV 232
Soloists, New Philharmonia Orchestra, B.B.C. Chorus conducted by Otto Klemperer on Angel SC-3720.

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A concert devoted to Bach and his heirs

By IRVING GREENBURG

THURSDAY evening, July 18, at the Sunset center in Carmel, a concert took place devoted to Bach and his musical heirs--Brahms, Barber and Bruckner.

The most exciting work presented was the **Te Duem** of Anton Bruckner. Completed in its final version in March 1884, it did not get a complete orchestral performance until 1885. It is scored for four soloists (soprano, alto, tenor and bass), mixed chorus, orchestra and organ. The Te Deum begins with a loud C major tutti chord, for Soprano, Alto Tenor and

The Carmel Pine Cone

SECTION II

Chorus "Te Deum laudamus" (We praise you, o God), in which Karen Altman was the soprano; Carole Walter, the alto, and Gary Fisher, the tenor. The Festival Chorus and the Festival Orchestra were the other two participating groups. These three soloists were excellent in their introductory vocalism, as the chorus sang the opening chords with a rousing and passionate invocation. Kenneth Ahrens was, as usual, at the organ, at which he excelled; and the brass choirs were pre-eminent in an exciting rendition.

The next section, "Te ergo quaesumis" (We therefore implore you) for the solo vocal quartet was exquisite, with all of these soloists in a magnificently harmonized and balanced utterance. It contrasted in its tonal weight with the previous section, because of its reduced and light-textured orchestral setting, underlining the mystic implications of this section, with the first violin displaying agility in the arpeggios.

The opening passive climax returned in the section following for the Chorus "Aeterna fac cum sanctis tui" (Admit them to the ranks of your Saints). Here, the chorus sang in a distinctive and rhapsodic manner, emphasizing the impassioned nature of this section, with the orchestral strings joining in a singing tonality.

The next section for the solo quartet and chorus "Salvum fac populum tuum" (Be the Savior of your people) introduces the same melodic material as in the "te ergo," the only difference being that the tenor found the other soloists and the Chorus ready to follow him from the beginning of his peroration, while the violin provided the same accompaniment as in the "Te ergo."

The last section, "In te, Domine, speravi" (In you alone, Lord, have I hoped) was given to the four soloists, singing, in unison, while the chorus came in towards the end. The first part of this section was actually an introduction to the ensuing fugue, given to the chorus. After an elaborate development, the fugue ended in a cyclic manner, with the gradual intervention of the whole orchestra, reasserting, in C major, the majestic climax of the opening. This finale resulted in towering, majestic, and explosive choral and instrumental exposition, increasing in power, strength and momentum, until it became a veritable holocaust of sound. It was a truly amazing performance by all the forces involved. Yet, in spite of this tremendous volume of sound all the vocal and instrumental groups were in complete and harmonious balance with each other.

The Johannes Brahms **Rhapsody, Op. 53,** for Alto Solo and Male Chorus with Orchestra brought to the fore Carole Walters, as the alto soloist. This work is a setting of three stanzas of Goethe's poem "Harzreise im Winter" (Winter Journey over the Harz Mountains). The poem describes the melancholy induced in a young man by his reading "The Sorrows of Werther." The stanzas set by Brahms depict the unhappy youth wandering through the desolate wintry landscape. He can find no solace for the pain in his heart. Then, in the final verse, the poet prays that God will open the sufferer's eyes to the consolation of divine mercy.

In the opening introduction, in a sombre vein, Carole Walters was fantastic in her idiomatic expressiveness and in the dramatic quality of her rich voice. The second stanza, introducing a new theme, was also completely realized by her with assured dramatic and lyric talent.

It was, however, in the final consolatory stanza, with the music modulating in the major key, that Carole Walters reached the zenith of her perfection and was excitingly supported by the four-part chorus of tenors and basses as well as the orchestra, playing with great beauty and excitement. Again, the orchestra directed by Maestro Salgo, played with great distinction throughout this work, the violin pizzicatti being particularly beautiful.

In this last movement, Carole Walters so outdid herself in every musical and dramatic aspect that, in the view of this reviewer, she seems to be the most accomplished and finest alto that has ever sung at the Bach Festivals, certainly, within the last five years, since this reviewer has been covering these festivals.

The Samuel Barber **Capricorn Concerto** for flute, oboe, and trumpet, as a concertino set against a string movement, introduced by the strings, had as the wind soloists Louise Di Tullio, flute; Raymond Duste, oboe; and Edward Haug, trumpet. They built up to a fugal climax in this movement, in which this interesting instrumentation was fully exploited. The second movement is in almost a jocular vein, as exposed by the oboe and the trumpet in B flat. The flute later joins them, and the strings were melodically compelling. Though both Louise Di Tullio and Edward Haug were magnificent here, the lion's share of the honors goes to Raymond Duste, the oboist. The third movement, loud and cacophonous, with the trumpet now a C major one, exhibits a lot of syncopated material and classical jazz in the Stravinsky style. In addition, there is also a blending of chromaticism and contrapuntalism, but in the modern idiom. This C major high-pitched trumpet leads the other winds with the string orchestra in an assertive climax.

THE J.S. BACH Cantata No. 4 "Christ lag in Todesbanden" for Chorus and Orchestra opens with a Sinfonia in a beautiful paraphrase of the titular chorale. The work is written in a severe style, borrowing no element from the musical forms of the 18th Century. The text is that of a canticle by Martin Luther, its seven numbers treated like so many variations on the theme of the chorale.

Verses one, four and seven are entrusted to the chorus in four parts. Two and six are duets, while three and five are the arias. However, in accordance with the custom of performing chorale numbers in the duets and the arias, the vocal parts are sung by the corresponding voices of the chorus.

The theme of the chorale in sustained notes was sung by the sopranos in unison, with the three other choral sections, accompanied by the strings, in a most rapturous and bouyant manner, with the Hallelujah in a magnificent outburst of joyousness. The continuo of

THE CARMEL MISSION was the setting for one of the concerts in this year's Carmel Bach Festival. (Photo by Ron James.)

harpsichord-cellos was at all times cognizant of the melancholy of death by its intoned quality of sound. In the third number, there was a sort of triumphal chant, taking the form of a chorale embellished by an instrumental ritornello. The voices of the full chorus rose in the fourth section in successive steps with the theme of the chorale being most beautifully sung by the altos.

This is the heart of the cantata, the affirmative triumph of life over death. It was projected by the basses with a deep, abiding feeling of sadness. The poignant expression was underlined by the chromaticism of the accompaniment of the strings. The elaborations of the variations are the theme of the chorale and the vocalises, which pass from one voice section to the other, express the joyful tidings of the Passover Feast. In the final number, the chorale is harmonized, and it is sung most ingratiatingly by the chorus, supported by the instrumental ensemble in similar magnificent manner. This cantata, as performed by the vocal and instrumental ensembles under the devoted direction of Maestro Salgo, was given a superb, authoritative and highly motivated rendition.

George Sakellariou gave a charming recital on the guitar of compositions drawn mainly from the Baroque and classic periods.

Beginning with **Four Short Pieces** by Henry Purcell--Air, Minuet, A new Irish tune and Hornpipe--and playing them without pause, he set the atmosphere for the nature of his performance with a lovely and gracious tonality and with an oriented affinity.

The J.S. Bach **Suite No. 1 in D major, BWV 1007,** is a transcription for this instrument of the same **Suite in G major for Cello,** unaccompanied. In the improvisatory Prelude, he exploited the limpid, middle register of his instrument with expert feeling. Playing the same note alternately on two different strings, he added color and variety to this introductory movement. The slow, flowing dance figure of the Allemande, with its smoothly-flowing rhythm was performed in an accentuated manner and with a strong sense of involvement. The Courante, in its fast mobility, literally glided off his guitar, being conceived with all of its harmonic implications.

Strangely enough, although it is played on one instrument, there was the allusion that two different parts were implied. The slow Sarabande was initiated by Sakellariou in rich, full-sounding chords, and then he proceeded to give it a dreamy, nostalgic and subjective interpretation. His tonal weight was here increased, and in this movement he clearly demonstrated his virtuosity on this instrument. The simple, melodic Menuett I and the progressive chordal series of Menuett II, outlining the melodic content, were performed in a charming and delicate manner, with the harmonies clearly in evidence. The fast-moving and pleasant Gigue moved along under his fingers, developing its tension in its ending chords. This was as lovely guitar playing as anyone could wish or expect.

A very interesting work was next performed--**The Introduction and Allegro** of Fernando Sor, a Spanish composer of the 19th Century. The Introduction immediately exhibits a typical Spanish rhythm, with all of the associative elements surrounding it. The Allegro, in a much faster tempo, was played in the genre of the Iberian idiom in a most compelling manner. This is a wonderful concert piece, combining at the same time the elements of classic forms with the rich, elemental Spanish background folk melodies.

The John Dowland **Melancholy Gaillard** and **My Lady Hunssdon's Puffe** is innocuous music that was played in a simple manner that one could enjoy just listening to it without in any way straining one's mental or emotional faculties.

The final secion, **Five Sonatas** of Domenico Scarlatti, arranged for this instrument, from its keyboard notation: Longo 356 (Allegretto; L. 423 (Aria); L. 83 (Allegro); L. 187 (Cantabile); and L. 483 (Allegro). Sakellariou arranged these sonatas to be performed as an integrated Suite, which was a very ingenious way of presenting them. He showed a keen awareness of the basic lyric

Continued on page 28

The Cherry Foundation--a Carmel tradition and mystery

(EDITOR'S NOTE: This is the first article detailing the history of one of Carmel's least-known institutions--the Cherry Foundation. The reader will find a plethora of Carmel history, intrigue, and mystery in this tale. It is, in our opinion, vital that the community be aware of this foundation. Names of some individuals interviewed for the story were withheld at their request.)

By TRICIA GORMAN

THERE IS a story that needs to be told. It concerns a legacy left to the city of Carmel by a woman, Jeanne Cherry, who died 10 years ago.

There is a will which designates that Jeanne Cherry's paintings and writings be on exhibition for the the community as long as it wishes. The desires of the will have been virtually ignored since the time of Jeanne Cherry's death, and the Carl Cherry Foundation remains somewhat a mystery to most Carmelites.

The story is of great import to Carmel, because there are aspects of it which capture the very essence of what Carmel is, or was. It is a story which has laid dormant for a decade now, though there are at least a dozen persons, perhaps more, who have not let it be forgotten.

There are, no doubt, numerous others who know nothing of the story, but who have passed 4th and Guadalupe and seen the beautifully carved sign which reads "Carl Cherry Foundation."

The house behind the sign is rather unremarkable in appearance; the place seems slightly rundown and perhaps abandoned. The garden is untended and bricks in the garden path have been dislodged with time.

If one looks very closely at the yellow walls of the house it will be noticed that there are no windows facing the street. Closer inspection still will indicate that what were once windows were at some later time walled in.

Anyone interested enough in discovering what the Carl Cherry Foundation is could check the local phone book. There is a number listed for a Carl Cherry at 4th and Guadalupe, but if one tried to reach anyone at this number he would be unsuccessful. No one answers the phone.

What is the Cherry Foundation? Who operates it and who benefits from it?

In her last will and testament, made out in February, 1963, Jeanne Cherry bequeathed all of her property to the Carl Cherry Foundation, a California non-profit organization, "with the instruction that the said foundation set aside the fund left to it for the purpose of maintaining the collection of my paintings and writings, published or unpublished, properly and shall exhibit the same in a suitable gallery under proper care, thus bequeathing my paintings and writing to the world, and to continue to exhibit and show my said paintings and writings as long as the public shows interest in the same.

"I expect to arrange my collection so as to show and express my concept of the sacred history of mankind; one of the reasons for this bequest is that according to my critics my work shows the beginning of a new spiritual art."

A committee of four, Carmelites Margaret and James Saunders, Los Angeles resident Mrs. Malyar Rudhyar, and San Francisco lawyer George B. White, were appointed "to see that the collection of (my) paintings and writings are under proper care and exhibited in accordance with my wishes."

Jeanne Cherry requested that if any of the named were unable to serve, then the board of directors of the foundation was "to appoint another committee constituted preferably of persons who understood and appreciated my work."

The paintings have not been exhibited as specified in the will, except for a few days, three years ago, during a Bach Festival, and the spirit of the will has not been respected. Many of Jeanne's friends still living in Carmel and on the Monterey Peninsula continue to hope that the foundation will be re-opened and the paintings will be once again on view for the public.

THERE ARE many people in Carmel who remember the Cherrys. An image is called up of a couple, very much in love, living the life of Bohemians in a tent on a plot of land in Carmel in the 1920s. There were said to live on nothing but eggs and whatever gifts of foods friends would leave at their door.

There is said to have been a barrel of egg shells outside their tent, but there might be more mirth than truth to this recollection. Mrs. Cherry--Jeanne Cherry--is said to have played the piano to her beloved husband late into the small hours of the morning.

Carl and Jeanne Cherry were poor with regard to money. There was a tinge of scandal surrounding them insofar as their marriage was concerned. Mrs. Cherry had come to Carmel in 1921 as Mrs. Burton. She had met her husband around the turn of the century in Paris. The young English girl from Lancashire fell in love with the American professor and returned with him to Boston.

Alfred Burton was the Dean of M.I.T. in Boston and Mrs. Burton played the part of faculty wife on Beacon Hill. She later told Carmel friends of her house of splendor and a social life which, in retrospect, seemed out of character with the Jeanne Cherry others came to know.

Dean Burton often had favorite students to the house. He saw promise in one of these students, a young man named Carl Cherry, and in time the student became Dean Burton's protege. The story is told of Mrs. Burton and Carl Cherry's first meeting as being one of love-at-first-sight, despite the fact that the student was 20 year Mrs. Burton's junior.

THE CHERRY FOUNDATION building sits empty and idle. (Staff photo.)

A close friend described Jeanne as tiring quickly of the academic life.

"She couldn't bear the stuffy atmosphere of Boston; she didn't want to stay," the friend recalled. She was a woman of fantastic imagination, the friend said. She had been born with the Christian name Lena, but discarded it, perhaps in Paris and became known as Jeanne. As a young woman she wrote children's books under the pen name Jeanne Dalceath--Dalceath being a place name in Scotland. Later, as a poet, she was Jeanne D'Orge; as a wife, Jeanne Cherry.

Before leaving the East, she became involved with a group of poets, a group of rebels known as the "Others" group. Members of the group included Wallace Stevens, Marianne Moore, Walter Arensburg and William Carlos Williams. In 1913, she read her poetry at the first Armory Show in New York.

But in time she became dissatisfied with her life and decided to move West. She first stopped in Sante Fe, N. Mex., then went to San Diego before finally coming to Carmel in 1921. Jeanne came out before her husband, who followed in time after retiring.

Jeanne quickly settled in with the poetry colony here and joined the Arts and Crafts Guild. The woman loathed finery and fuss, friends recall.

"She would rather sleep on an army cot than a bed. She hated dishes and preferred to eat out of pyrex measuring cups and pyrex pie plates. It was her way of thumbing her nose at the mass of American culture."

A FRIEND recalled that before the Burtons left Boston some grateful students had wanted to make a gift of a Chippendale antique dining set.

"The order was cancelled. Simple Chinese rattan chairs were more to Jeanne's liking." Instead, the students gave her a Ford automobile. Later, in Carmel, she was remembered as the first newpaper "delivery boy," which she tossed from her old Tin Lizzy.

When Jeanne married Carl Cherry, the children remained with Burton. The three children were Alexander Ross, Christine Braillard and Virginia Lee, who became a well-known illustrator-writer of children's books.

"Jeanne raised her children the way a bird might. She felt that once they had learned to take care of themselves they should be shoved from the nest. She detested the word 'mother.' Her maternal instinct was not strong."

Jeanne refused to marry Carl at first--she felt marriage to be an archaic institution--but to soothe her mother-in-law who lived in Carmel, she gave in.

As a wedding present, the senior Mrs. Cherry gave the couple a two-story "gingerbread" Victorian house at 4th and

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Going Baroque with musical masterpieces

By PHYLLIS JERVEY

FORTUNATELY for Carmelites and visitors the present Bach festival has been extended into 14 days and nights of unexcelled musical performances. The **Pine Cone** is giving play by play accounts. It is up to Party Plans to suggest some after-concert light suppers in honor of that great German organist and composer, Johann Sebastian Bach and other Baroque masters.

Under the skilled baton of Sandor Salgo, the Festival's highlights show rich versatility. As usual we thrilled to the first night's hearlding trombone flourishes at Sunset Center and also enjoyed the more intimate setting in our well loved parish hall of All Saint's when a refreshing variety was offered.

Having been entertained at many after opera and symphony buffets in Berlin, we have time-proven dishes for your pleasure. Nowadays when performers keep their svelte figures instead of letting them expand, we are not loading whipped cream and highly caloric desserts on our mini-menus, Bach Festival style.

Wein Bowle
Liverwurst Loaf
Sliced Glazed Ham
Geschnetzeltes Kalbfleisch
(Veal Chafing Dish)
Fruit Salad Wilted Lettuce
Fruit Compote Wafers
Wines Mocha Beer

Wein Bowle: Place a block of ice in crystal punch bowl. Pour 2 qts. champagne over ice at serving. Add grenadine for color. Decorate with sliced small fresh strawberries, peaches or apricots. One qt. serves 10.

Liverwurst Loaf: Make a highly flavored paste from 1 lb. liverwurst, using red wine, cayenne, Worcestershire, fresh lemon juice, finely grated onion, salt and pepper to taste. Beat in enough sour cream or yogurt to make into spreading consistency. Refrigerate. Hollow out a round loaf of rye bread, cut inside in one large circle, cover in damp cloth. Keep chilled. Let the shell become dry. Cut the bread part into small sandwich-sized sections. Fill container with whipped liverwurst. Serve with butter spreaders.

Glazed Ham: One smoked or ready-to-eat 8 lb. half ham, whole cloves, ½ cup brown sugar, 2 tbsps. prepared mustard, ½ cup beer or ale. Serves 12.

Place ham, fat side up, in shallow baking pan. Bake in 325 F. oven. If smoked, bake 25 min. per lb. or ready-to-eat 14 min. per lb. 45 min. before finished, cut off rind. Score surface & stud with cloves. Mix a paste of sugar, mustard, beer. Brush some over surface, adding more as needed. Double for whole ham. Slice very thinly. Serve cold.

Veal Chafing Dish: This favorite depends on how the meat is cut. It must be in small squares, ⅛ in. thick, not minced. Sauté a finely chopped onion in butter, add meat, simmer until all red color disappears. Add small amount of arrowroot, mixed with white wine, some consomme and a good dash of cognac. Taste for additional seasoning such as lemon juice. Serve from hot chafing dish over melba toast rounds.

Fruit Salad: Four cups shredded young green cabbage; 4 canned pear halves, cut up; ½ cup chopped walnuts. Toss this with make-ahead dressing: In saucepan mix one-third cup sugar, 1 tbsp. cornstarch, 1 tsp. grated lemon peel, 1 egg, beaten. Simmer over low heat, stirring constantly until thick and smooth, adding ¾ cup orange juice with 2 tbsps. lemon juice slowly. Cool. When ready to serve, add ½ cup sour cream or yogurt. Makes 8 servings. Keep refrigerated so it will be nicely crisp and crunchy.

Wilted Lettus Supreme: One head lettuce; 4 slices bacon, diced; ½ cup each water and vingegar, 1 egg well beaten; 2 tbsps. sugar; ½ tsp. salt; 1 green onion, minced.

Tear washed lettuce into bite-sized pieces into salad bowl; fry bacon crisply in skillet; leaving fried bacon in pan, remove all but ¼th hot bacon fat. Add other items to this, bring to light boil. Pour hot salad dressing over lettuce tossing lightly. Good also on fresh young spinach leaves or a combine of both. Makes 6 servings.

Men always like potato salad made from small new potatoes, steamed, peeled, to which radish, scallion and chives, chopped, are added with a tart vinegar and oil dressing. Pass mayonnaise.

Spiced Fruit Compote: Combine any canned or fresh (peeled) cut up fruits including pitted cherries with sugar, lemon juice, powdered cinnamon, ginger, nutmeg. Bring to a slight boil, cover, letting stand until cool. Chill and serve in pretty compote dishes. Speaking of this, do use your best china, glass and silverware, linens, with fresh flowers throughout to make this a truly gala occasion.

Perhaps **"Apfel Strudel"** is your forte. Two cups sifted flour; ½ cup sugar; 8 tbsps. shortening; 1 tsp., each, baking powder & soda; 1 egg; about ½ cup milk; powdered cinnamon; 4 tsps. sugar.

Mix flour, sugar, shortening until latter is worked in. Add milk and egg while stirring constantly; more flour may have to be added to form dough. Roll this out on sugared board; cut into squares. On each place a good slice of peeled fresh apple, fold 4 corners of dough together; put on ungreased cookie sheet. Bake 15 min. at 400 F. While these are still warm, sift some sugar on top and dust with cinnamon.

Moore visits island

Navy Fireman William L. Moore II, son of Mr. and Mrs. William L. Moore of Carmel, visited Tinian, an island of the Mariannas Chain, while embarked aboard the dock landing ship USS Monticello.

While there, he participated in civic action projects including the clearing and enlarging of a beach, and improvement of several roads.

Amy Tourangeau is accepted

Amy Tourangeau, daughter of Mr. and Mrs. Richard Tourangeau of Carmel, has been accepted as a member of the freshman class at the College of St. Catherine, St. Paul, Minn. She is a graduate of York College prep school. St. Catherine's is a liberal arts college for women with an enrollment of approximately 1,550 students.

Candace Murtland honored

Candace Murtland of Carmel was one of only fifteen out-of-state nursing students at the University of Arizona to be honored for high scholastic achievements. She was named to the UA College of Nursing dean's list for the spring semester, indicating that she received a 3.5 grade average or higher.

Portia Ann Swerland born

Portia Ann was born to Mr. and Mrs. Howard Swerland of Carmel recently at the Community Hospital.

Carmel life

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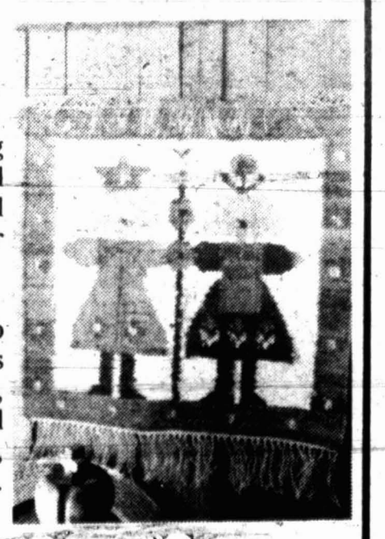
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Calendar

PAMPER DAY AT LOS LAURELES

The YWCA of the Monterey Peninsula has scheduled a "day of indulgence" for Peninsula women Monday, Aug. 5, beginning at 10 a.m. and beginning at 10 a.m. and continuing through the afternoon. John Bulmer, owner-proprietor of Carmel Valley's lovely Los Laureles Lodge has reserved his total facility for the YWCA that day.

Included will be free use of the pool, exercise equipment, whirlpool, sauna, and steam baths,and a very healthy, generous luncheon. The day, entitled "Pamper Day," has been designated in response to women asking for a place in the sun after days of fog, mist and children home from school.

The $20 fee will also include aquatic exercise sessions in the pool, a wonderful way for trimming and toning neglected muscles. Further forms of self-indulgence include manicures, make-up demonstrations by two national beauty product firms, and hair wash and blow styling under the supervision of Clifford Hamilton, noted Peninsula hair stylist.

Reservations for the day are required. Registrations are confirmed with the receipt of a $20 check at the YWCA, Box 1362, Monterey, 93940. Participants can also drop their payment off at the YWCA office, corner of Webster and El Estero, in the USO building.

Further information is available by calling 649-0834.

ANNUAL TURKEY SHOOT

The public is invited to attend the annual turkey shoot sponsored by the Carmel Gun Club, Sunday, July 28, from 10 a.m. to 5 p.m.

Admission to the shoot is free. According to Chairman Ernest Lind, trap, skeet, pistol and rifle range shooting will be featured. A chicken barbeque will be available at a nominal charge.

The range is located 1¼ miles east on the Carmel Valley Road from the Highway 1 turnoff. Phone 372-8364 for further information.

CARMEL BUSINESS ASSOCIATION

The Carmel Business Association will hold its monthly meeting at the La Playa Hotel at 7:45 a.m. Thursday, Aug. 1. The theme of the meeting will be the "Values of the Arts to Carmel." Leading the discussion will be Mrs. Virginia Stanton and Robert Evans.

Mrs. Stanton is a magazine editor and member of the California Arts Commission, and Evans is a member of the Carmel Planning Commision, a theater expert, and a former member of the Carmel Cultural Commission.

The arts are a strong economic factor to the area. Painting, pottery, theater, sculpture, crafts and music add a great deal to the flavor of the life in Carmel. Speakers will discuss both the economic and cultural values.

CENTRAL COAST ART ASSOCIATION

On Monday July 29, at 7:30 p.m., the Central Coast Art Association will be meeting at the home of Carmel weaver-artist Mrs. Joseph Weston, who will demonstrate weaving in her home and studio. For further information, please call 624-3656.

CARMEL FOUNDATION

State Park Ranger Joe E. White of Point Lobos will be the featured speaker at the Carmel Foundation program on Wednesday, July 31.

It will be held at 2:30 p.m. at the Church of the Wayfarer, Fellowship Hall. Scenes of the park's flora, fauna and the ever-popular sea otters will be shown. These will include underwater scenes.

Members are urged to bring guests as Ranger White has much unusual information to relate.

ART SCHOOL OPENING

The First Light Art School invites all to their studio opening at 1 p.m. Saturday, July 27, at 289 Dickman St., Monterey (corner of Lighthouse).

The First Light Art School is a studio art school where classes are taught by qualified teachers emphasizing the art of creative thinking.

Classes are offered for children (from three years old) and adults in ceramics, weaving, mixed media, drawing and painting. Guest lectures, specialized workshops and classes in other areas of art are planned for the future.

For further information, please call 373-6332 or come by the studio.

PENINSULA ORGAN BUFFS

The Monterey Peninsula Organ Buffs, a 65-member group of non-professional and professional home organists, will hold its monthly meeting at 2:30 p.m. Sunday, July 28. The club will meet at the Monterey Music Company 598 Fremont St., Monterey.

The featured artist will be the local organist Joe Gauthier, who is the organist for the Moose Lodge in Del Rey Oaks.

All members of the club and other music lovers are invited to attend. New memberships are welcomed by this rapidly-growing group of home organ enthusiasts.

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The Cherry Foundation

Continued from page 18

Guadalupe.

"She loathed the place," a friend recalled. "She thought it ordinary, so tribal, so like everybody else. She had to be like no one else."

The new Mrs. Cherry got herself a ladder and marked with chalk a spot between the first and second floors. Carpenters came and sawed the top off. The windows were walled-in and skylights were installed in the roof. Then the house was suitable.

Carl Cherry was an inventor. One person described him as an "artistic experimentor with mechanical things." He had tinkered with may items when one day a Carmel friend, Paul Flanders, told him about the problems the screw-rivet caused. It was time-consuming to install, and almost impossible to use in places not easily accessible.

Carl Cherry pondered the matter and came up with an expandable rivet which was self-sealing. It could be installed with much greater speed than the screw rivet and only one person was required. Cherry was wealthy overnight because of the invention.

The Cherry rivet came along in time for World War II and the new bombers made for that war effort. That his invention was used for killing was most distressing to Cherry, friends say. He was a most sensitive man who had invented items to help mankind.

One such item was a packet of an inflammable liquid which would release itself from a pouch on the sleeve of an airman should his plane burst into flames. The liquid would protect the man from burns. For such an invention Cherry was not remembered.

He died in 1947, very soon after the invention of the Cherry rivet, of an incurable cancer of the spine, though some suggest the distress caused by his invention was a contributing factor.

Jeanne was, as one friend described it, "saddled with money." She loathed the riches, the friend said, and her first impulse was to give it away. Carl Cherry's patent lawyer, George B. White of San Francisco, advised Mrs. Cherry to start a foundation "to put a brake on her spending. She would have given it all away." White then became the foundation's lawyer and Mrs. Cherry's general advisor on all legal matters.

"She was a very talented, a very generous woman," white said.

One friend said the Cherry Foundation became active in 1946. The legal date at which it was filed with the Secretary of the State of California was Dec. 2, 1953 according to records maintained at the Monterey County Courthouse.

"She helped people in small ways--young artists, musicians," one person indicates. One musician named Patch was given a grant to buy unusual musical instruments, for example.

Every year Jeanne gave the City of Carmel a Christmas gift of a cultural event which was free of charge. Madrigal singers came one year; another time Elizabethan musicians who played on old instruments were brought from England.

For three years in a row there were free public performances of children's theater given, directed by Charlotte Perry. "The Second Shepherds' Play," a medieval mystery play was performed. Another time she sponsored Devi-Dja and a company of Indonesian dancers at the Theater of the Golden Bough. In 1956, the foundation sponsored a three-day childrens' art festival at Asilomar, in conjunction with Virginia Tonner's Dancing Children of Salt Lake City, Utah.

In 1954, Jeanne brought Francois Martin and John Ralph Geddis up from Santa Barbara to present a puppet show, "Little Flowers of St. Francis." The men stayed in Carmel and became very close to Jeanne.

BERNARD PLOSSU'S friends came from the Peninsula, Wyoming, New Mexico and as far away as Paris to the exhibit preview held July 12 at the Friends of Photography. Pictured here are: (from left) Ephraim Doner; Fred Parker, executive director of Friends of Photography; Melba Lerick and her son Brett; Bill Coleman; Kathy Yount, Bernard Plossu, exhibiting photographer; and Yves and Mirene LeFloch.

For many years at the end of her life she lived in a studio on the property of the Tantamount Theater in Carmel Valley, the home and theater of Martin and Geddis.

Friends recall her as a person always doing something for others. Whenever workmen were nearby fixing utilities on the street near the foundation, she would insist they stop at 4 o'clock to come in for coffee. The coffee was served, of course, in pyrex measuring cups.

"Yet she wasn't all sweet and light," one friend says. "She was kind and generous, but she was fiesty."

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CHATTING at the dinner Monday of the Wine and Food Society of the Monterey Peninsula at the home of Charles Kramer of Pebble Beach were (from left): Mary May O'Neal, Don Alttenburg, Therese Burdick and Barbara Burdick. (Photo by Grant Huntington.)

BSI committee members meet at La Playa

Committee members of Behavioral Sciences Institute Auxilary met on July 16 at the La Playa Hotel with Bud Allen, hotel owner, and 18 representatives of Peninsula non-profit organizations. The group completed plans for the three-day Christmas Festival to be held at the La Playa Dec. 13 through 15.

Temporarily called "Christmas-by-the-Sea" the event will be co-sponsored by the La Playa Hotel and the Behavioral Sciences Institute Auxiliary.

Great enthusiasm was shown when Allen announced that he would donate $5,000 in prize money to be awarded during a gala champagne preview on Friday evening, Dec. 31.

Door prizes of two white doves in brass cages will be given away each night by the La Playa.

Organizations participating will be able to display and sell original creations, as well as compete for the prize money. Categories include various Christmas decorations, puppets, dolls, boutique items, needlecraft wall hangings, creches.

General admission will be $1 with children under six admitted free. Mrs. Van Court Warren and Mrs. Barbara Haber are co-chairmen for the festival. Mrs. Charles Clauser and Mr. Walter Burde are in charge of the champagne preview.

Mrs. Rex Anderson, Auxiliary president, mentioned that the "Christmas-by-the-Sea" event should not be confused with "39 Craftsmen" show which preceded it in December at the La Playa.

Names of the non-profit organizations participating in BSIA Christmas Festival include the Church of the Wayfarer, American Field Service, Altrusa Club of Monterey Peninsula, Seaside Quota Club, YMCA, Blind Service Center, Alano Club of Monterey and Delta Zeta.

Also participating are MPVS, All Saints Episcopal Church, Pi Phi's, Church of the Oaks, Clark Foundation and Monterey Civic Club.

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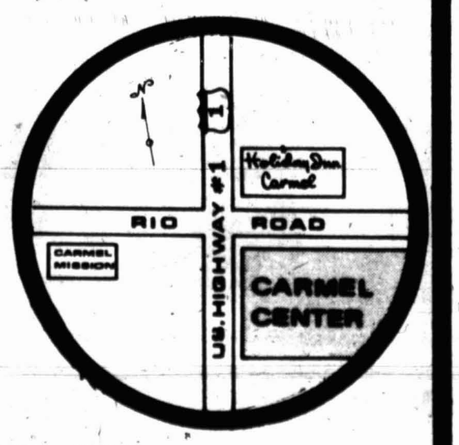

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'Interference' charged to sanitary district

Following a walking tour of a clean, orderly, and virtually odor free treatment plant Monday night, about 35 residents of the Carmel Sanitary District heard charges regarding alleged "interference" of board members in the technical affairs of plant management.

The special public meeting at the plant was called in order to give district residents, particularly those of the Mission Fields area which has been plagued by odors emanating from the plant in recent weeks, an opportunity to view the facilities and hear an explanation of sewage treatment operation from district engineer Dave Kennedy.

Kennedy told the group odors from the plant should now "cease to be a problem." While the principal source of odors has been the cleaning of the plant's digesters, all three of those large and complex machines which facilitate the breakdown of solid wastes have now been emptied. Two of the digesters are back in operation and the third will be out of service for several weeks due to the replacement of it's giant "floating lid."

"I can't say that the plant is operating at top capacity," Kennedy said. "It won't until the third digester is back into operation. But we can say now that it is operating adequately and there will be no more odors."

The group seemed generally satisfied with the comments of Kennedy and members of the board, and impressed by progress made in recent weeks toward alleviating the servies of mechanical problems that have plagued the operation.

Ernest Easterbrook of Hatton road told the board: "I'm getting a little annoyed by all the complaints and criticism of this board that I read about in the press and hear expressed at meetings. I think we have an exceptionally well-qualified and dedicated staff and board of directors and you all deserve some praise for a change."

Easterbrook's comments were supported by a round of applause and similiar sentiments expressed by Bruce Crain, the president of the Carmel Society for the Prevention of Cruelty to Animals, and Rockwell Crain, a director of the Carmel Foundation.

Criticism of the board, however, centered around a charge made at a previous meeting that two of the board members, President Herman Schull and Earl Moser, had given "orders" to plant manager Max Drewein regarding the operation of equipment at the plant, and that this alleged "interference" had been partially responsible for malfunctions in the sewage treatment operation.

The issue was raised at last Monday's meeting by Mission Fields resident Pat O'Malley and Monterey Attorney Tom Hudson. Drewein read a prepared statement in response to a query from board member James Pruitt:

"Yes," he stated, "some of the board members have frequently given instructions which we have understood to be orders, and by complying with these instructions we have gotten results in our operation which have been unsatisfactory."

Drewein, who had been described earlier in the meeting by County Supervisor Willard Branson as "the most experienced and the best plant operator in California," further explained one incident which led to a malfunction.

Following the emptying of one of the digesters, Moser and Schull had "suggested" that he make an adjustment on the operation of the plant's clarifier's, he explained.

"After talking it over with my staff and the district engineer I decided to try it," he stated, "and it turned out to be a mistake."

Drewein said he would not have considered the adjustment without the "suggestion" from board members.

"I very much resent the implication that any members of this board have given orders to the staff regarding plant operation," responded Moser. "Board members have a responsibility to discuss the operation of the plant and keep themselves informed. I for one will continue to express my opinions on plant operation, but I'm sure that our plant manager understands that he has final responsibility in any technical decisions that are made."

Schull responded with a somewhat more conciliatory tone, "apparently my suggestion regarding the clarifiers was given too much wieght at the time," he said. "It was a mistake, but you've got to realize that much of the work we do here, because the plant is so new, is experimental."

While the issue was not resolved before the meeting was adjourned late in the evening, Pruitt told the group "we think we have the most capable and dedicated staff we could possibly have. Our men have spent a great deal of their own time just learning to operate this new plant. But there are times with a plant of this stature when decisions have to be made jointly."

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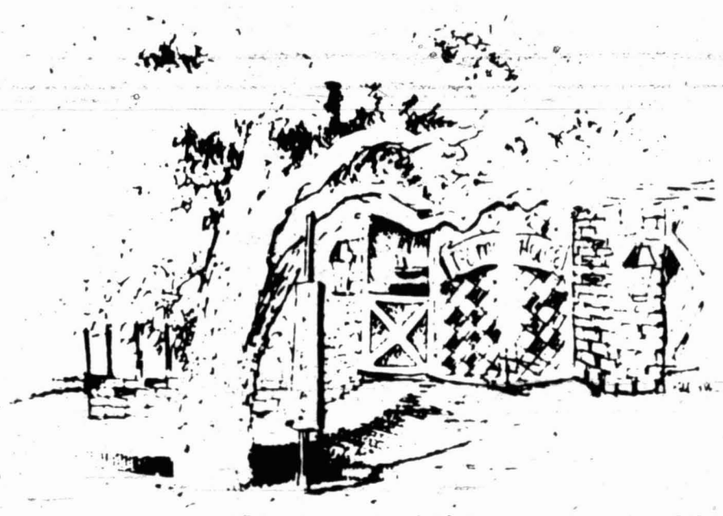

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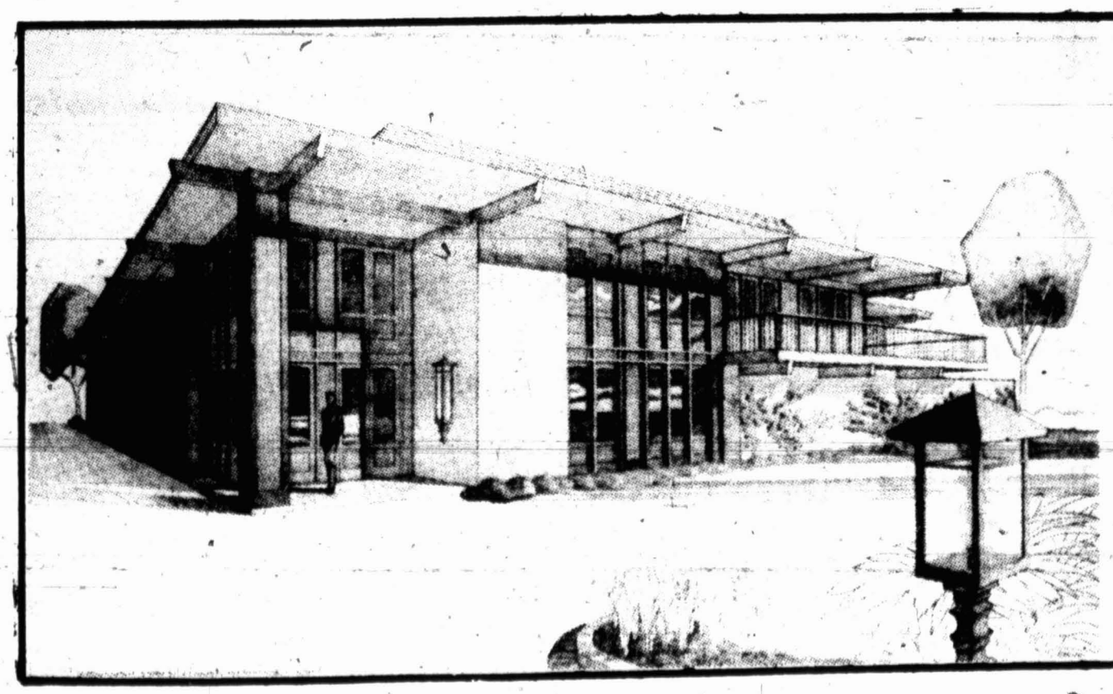

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Tennis talk

By KEN GREEN

The Eastwood it wasn't, but an action-packed fun-filled weekend it was. That certain charisma that the Eastwood is loaded with was lacking in Berkeley but Don Hamilton and his able assistants squeezed 100 per cent out of what they had to work with.

It's amazing how a facility has such an affect on the total success of an event. This Berkeley tennis club is beautiful with the old Clarmont Hotel as a backdrop. The courts were located well and the stadium court was ideal for feature events. But...there was something lacking. Maybe it was the city itself, with its far lefts and its far rights, not really tuned to the nature of the event.

However I felt the tournament was a great success for the Berkeley tennis club and the charities involved. Don Hamilton and his crew deserve accolades for a superb job of staging a difficult tournament for the first time in this traditionally very proper setting. Some of the old Berkeley conservatives must have winced and squirmed in their seats at some of Don's microphone antics. Don with a little practice could become the Don Rickles of the tennis set.

The Saturday night gala was great with Merv Griffin doing a superb job of being host for the show. Freddy Martin and his band took us back to the nostalgic 40's and 50's and there wasn't a dry eye in the place when Merv sang "I've got a lousy bunch of coconuts." Are you kidding!

I thought the highlight of the show was when Merv asked Clint Eastwood up to the mike to say a few words to the folks who paid $200 bucks a plate for the occasion. Clint ambled up and said just that, a few words, hello and goodbye. Merv stated, "Is that it Clint, after all you're No. 1." Clint replied in his inimitable fashion "I got to be No. 1 by knowing when to keep my mouth shut." Words well spoken.

Edgar Bergen performed as did another Eastwood favorite Ed Ames. All in all it was a fine, well-run show and I think everyone without exception would like to see it become an annual event and a permanent stop for the celebrity tennis crew. Who won? Everyone did I guess.

Let's see, Maggie did as usual. Basketball great Rick Barry and his partner-pro John Zwigg won the mens doubles. Mens celebrity singles were won by Ed Ames over Jerry Rush. Mens open singles were won by Al Martin over Ken Green -- that makes four out of five finals that I've lost, a celebrity tennis record! The scoring system was unique, if you were the strong player of the team you were allowed only one serve and you could not go to the net. The four point-no-add system was used and the matches were one set. There was some confusion here and there but the matches moved along well and on time.

Celebrity tournaments bring out some very unique types of people. Some ususual ladies were present with sweaters open to the kneecaps and an abundance of silicone to enhance the effect. They spend a great deal of time standing around, holding their breath, hoping someone will offer them a screen test.

Then there is the autograph hound who runs up and asks for your name on a pice of toilet paper. You oblige, they look at the signature and say "who are you?" You reply that you are a thumb tack salesman from Gilroy and they have the nerve to ask you for an eraser.

Then there are the shouters. These are the guys who yell across rooms -- Hi Clint, Hi Merv, Johnathan etc...it's me August. No one knows who August is but he insists on carrying it on to the point of introducing relatives to the poor celebrity.

One gentleman came up to me and said "I'm really sorry they canceled your series." To this I replied; "Oh yes, but 20 years on the same program does get a bit trying."

The whole scene is unreal, if you took it seriously you would wind up in a cuckoo clock. I can well understand why many celebrities travel with their shrinks close at hand.

The gift package for the players was an all-timer. A bicycle chain and lock, a staple gun, a box of stale cheeze-its, 14 kinds of sun tan lotion and a ticket to the San Francisco zoo. Where do they find this stuff?

Zucker on honor list

Douglas B. Zucker of Pebble Beach was one of 400 undergraduate students at California Polytechnic State University to be named to the 1974 President's Honor List. They were honored for having been named to the university Dean's List three times during the 1973-1974 university year.

Zucker, a junior, is majoring in architecture.

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New fire station opened Sunday at Rio Road

Following 2½ years of planning and construction, the new Service Area 4 fire station, located on Rio Road just east of the Holiday Inn, was formally opened Sunday.

The new facility will serve the area surrounding the city limits of Carmel. Service Area 4 (a division of Monterey County government) is bounded by the Carmel River on the south, Carmel Hacienda and High Meadows on the east, and the Carmel Woods on the north. Previously, fire services for this area were provided by one tanker truck housed at the State Forestry station on Carmel Hill.

While the old truck will continue to be in operation, the new facilities will substantially increase fire response capabilities for the area. A new tanker truck with a 1,500-gallon capacity has been purchased, and the station will be staffed by five full time professional fire fighters.

The new station is described as a "structural unit." It will respond to structural fires in its area but not forest fires. One of the major factors in the county's decision to build the new station was the increasing demands for fire service brought about by the rapid development of the area. Subdivision and commercial development, particularly at the mouth of the Carmel Valley, have been extensive in recent years.

Step Tyner, the chairman of the supervisory committee for fire services in Service Area 4, described the concerns of the county board of supervisors in deciding to expand the facilities.

"The decision was made in 1971," he said, "and was principally a matter of the insurance rates in the area. They raised insurance rates from 7 to 10 per cent at that time. We have a total of approximately $150 million in property values in the area, and that kind of insurance rate hike can make a big difference. Now, with the new station, we're expecting the insurance rates to go back down to 5 or 6 per cent for our constituents."

Tyner said funds for the new station and equipment were raised "principally through taxes." The station itself was constructed at a cost of $150 thousand, and the new tanker truck is valued at $50 thousand. The property on which the station has been built has an assessed value of $70,000 and was donates by Carmel Rancho Inc.--the firm which owns the shopping center just a short distance to the north of the station.

Dispatching operations for the expanded Area 4 fire facilities will continue to be carried out at the Carmel Hill forestry station. Tyner said by combining the dispatching operations for the two stations, a considerable amount of money is saved.

"Our dispatcher is salaried jointly by our board and the forestry district, and by maintaining this arrangement we are able to reduce the costs somewhat for our taxpayers," he explained.

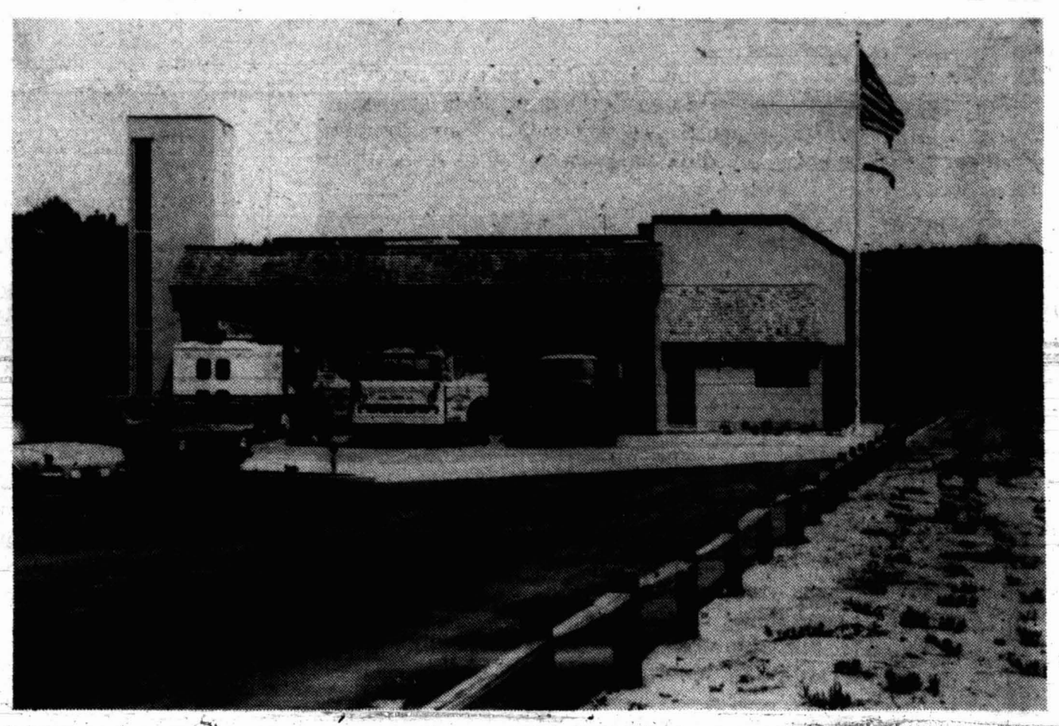
The new facility will not utilize volunteer firemen. All members of the station are hired on contract from the state forestry district, and will work on a full time basis. Tyner said this is a "considerable advantage for the area."

"The problem would be a shortage of volunteers," he explained. "For one thing, most people who own property in our area don't live in it. And you always have trouble finding qualified volunteers for this kind of work. It takes three years to train a fire fighter."

He described the present staff of the station as "real pros." The staff trains together for at least three hours every day, and the station captains have graduated from a state sponsored fire fighters' school, he said..

About 400 people attended opening ceremonies at the station on Sunday. One of the subjects of curiosity was the color of the new tanker truck. In accordance with a new federal law regarding visibility of municipal vehicles, the tanker truck is bright yellow.

"People are too tradition bound," said Tyner. "The men are used to it now, and they seem to think it's better than red."



THE NEW fire station provides the latest modern equipment to serve County Service Area 43. (Staff photo.)

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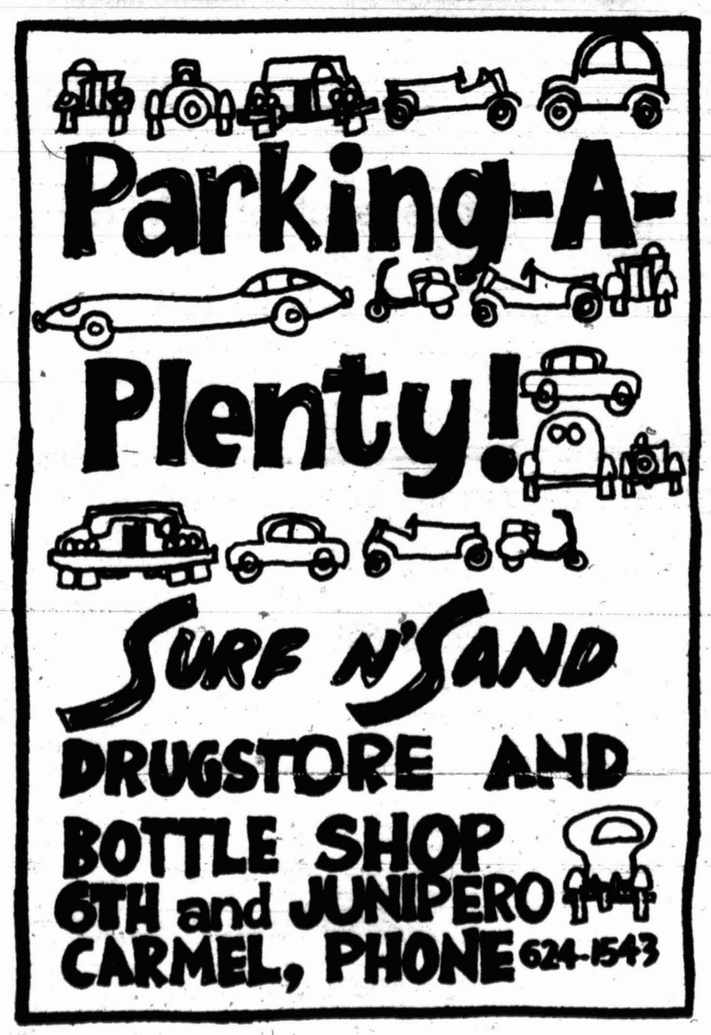

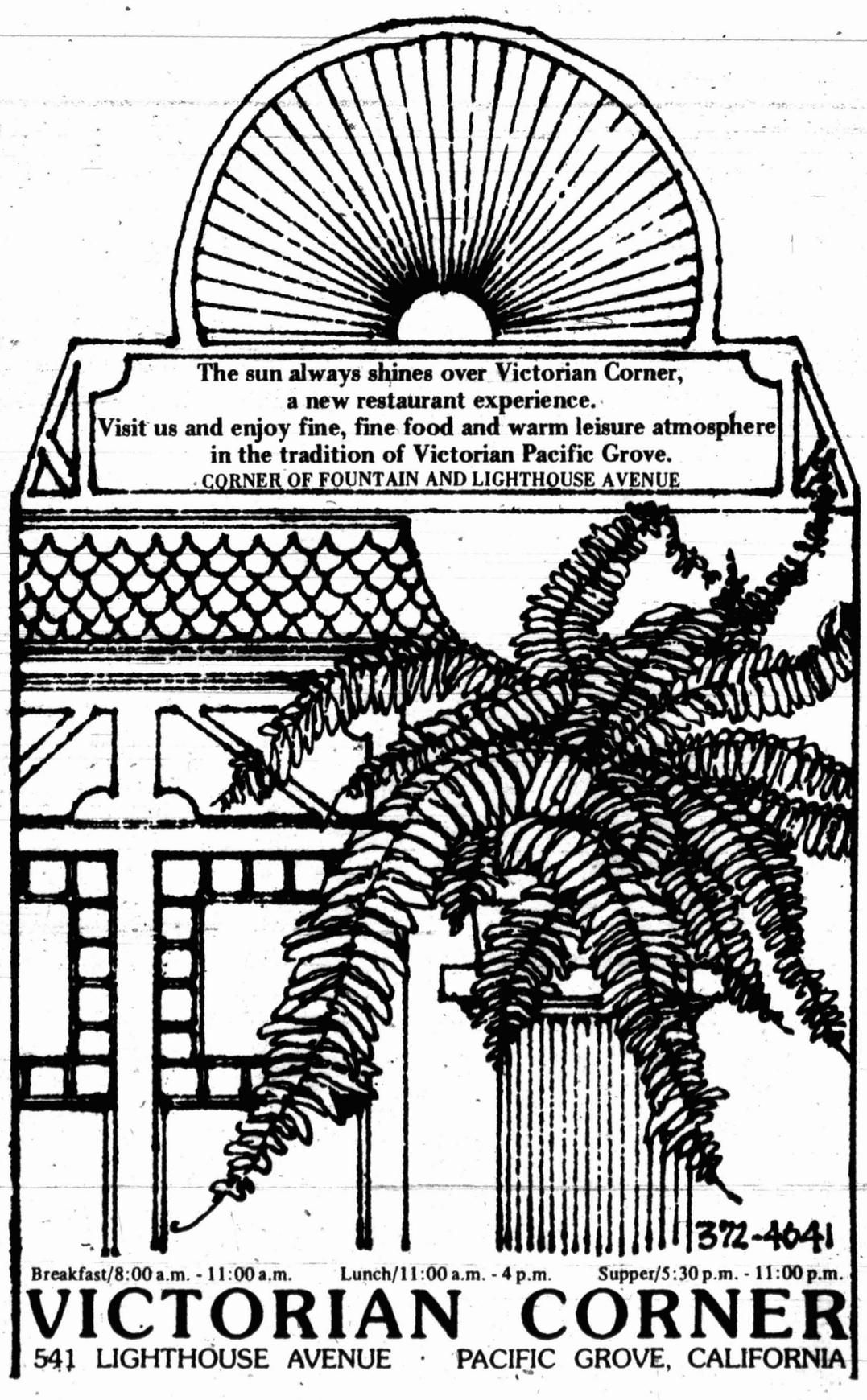
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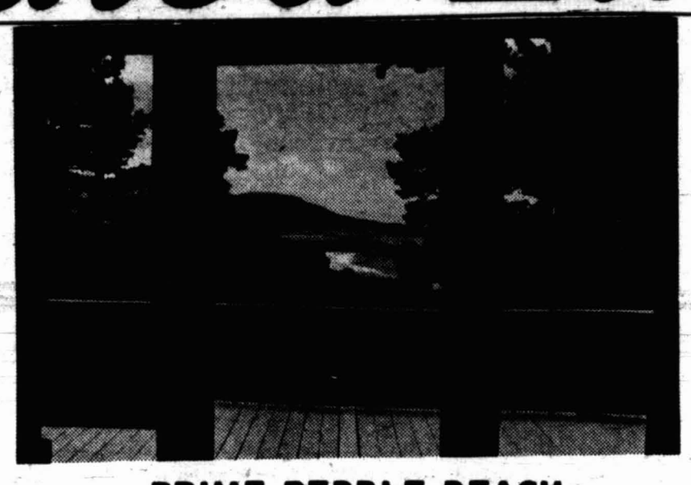
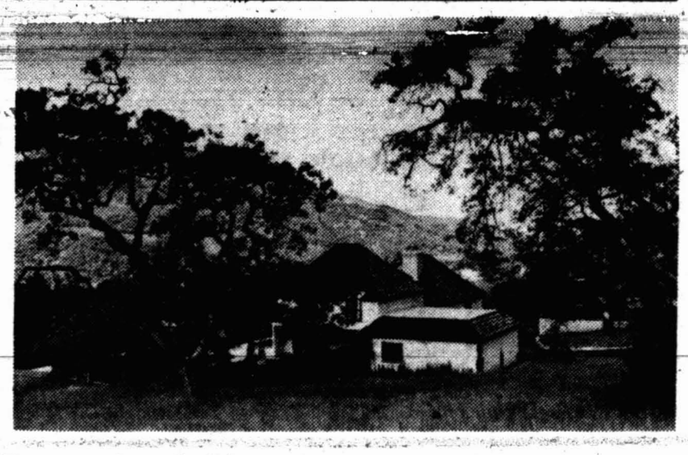
"SHIP ROCK"

Incomparable house in an incomparable setting on its own cove. Perfect combination of informality (brick floored family and dining rooms, country kitchen, wine cellar) and formal living room, master suites of utmost luxury. You can't imagine the charm of this home until you see it. $369,500.



PRIME PEBBLE BEACH

Outstanding views of Carmel Bay, Pt. Lobos, near the Lodge. Privacy for each member of a large family. 8 bedrooms, 5½ baths. 3,800 sq. ft. planned for a large family on a 3.382 acre estate. Price $238,500. (If 1.5 acres sufficient, $198,500.)

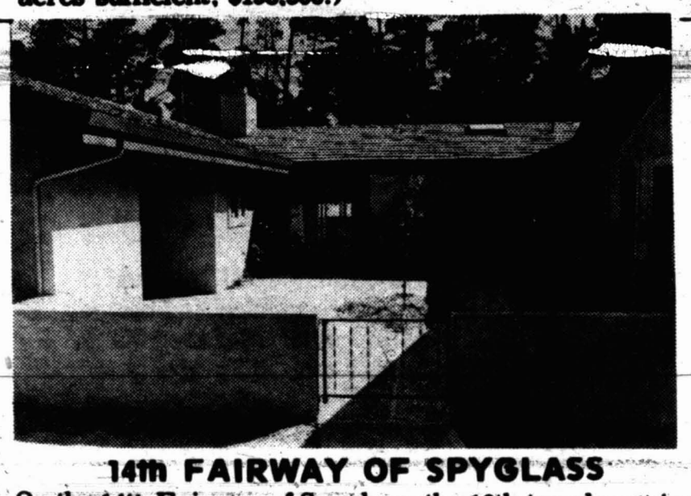


COUNTRY FRENCH

A real jewel with the French look and the delightful charm of the provinces. A lovely swimming pool is on the next terrace down from the house, and there's a vegetable garden you won't believe. Two completely "self-supporting" wings. A treat to see! $175,000.

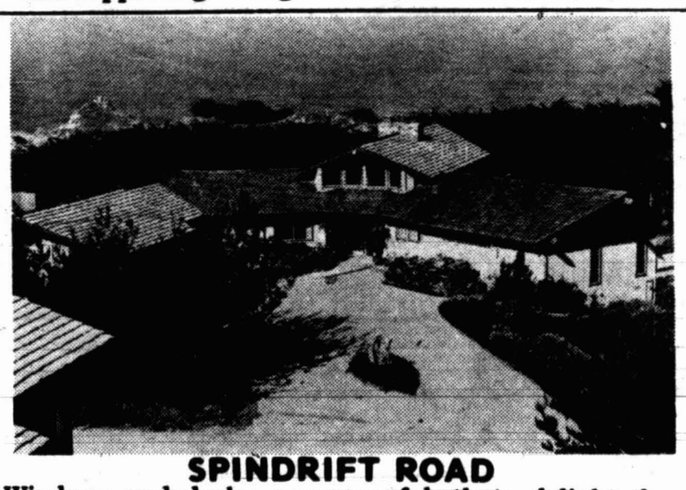
ON CARMEL'S SCENIC DRIVE

There is no more beautiful view, Pt. Lobos to Cypress Point, in Carmel or on the Drive, and there is a beautiful little sandy cove almost under your front window. Great flexibility in the two level home, ideal for in-laws, grandchildren, and YOU. $190,000.



14th FAIRWAY OF SPYGLASS

On the 14th Fairway of Spyglass, the 16th tee almost in your backyard, across from the 13th of one of the world's most beautiful golf courses. This view is the rear patio, a sunny, sheltered oasis. Mahogany paneling with soft gold carpets sets the color scheme of this superb new home for $135,000.

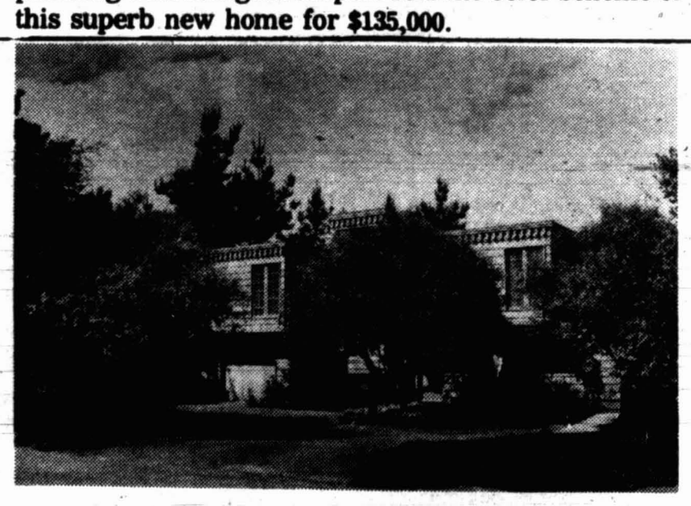


SPINDRIFT ROAD

Windows and decks – many of both to delight the owners and take full advantage of the ocean views and the sunshine. Only 4 years old, this 4000 sq. ft. residence is built of wood and stone on an acre site just a few steps from the private beach for area residents. No way can you duplicate this for $135,000.

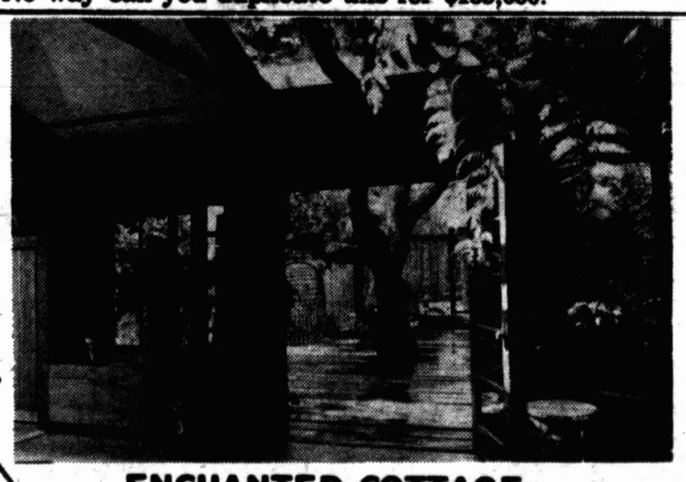
CARMEL WOODS

Contemporary home set in lovely pines and oaks, constructed of natural cedar and redwood. A pine tree even "lives" on your deck! 3 bedrooms, 2 baths, fine kitchen. Brand new, the carpeting is all in and it's just ready for your decorating touches. $72,500.



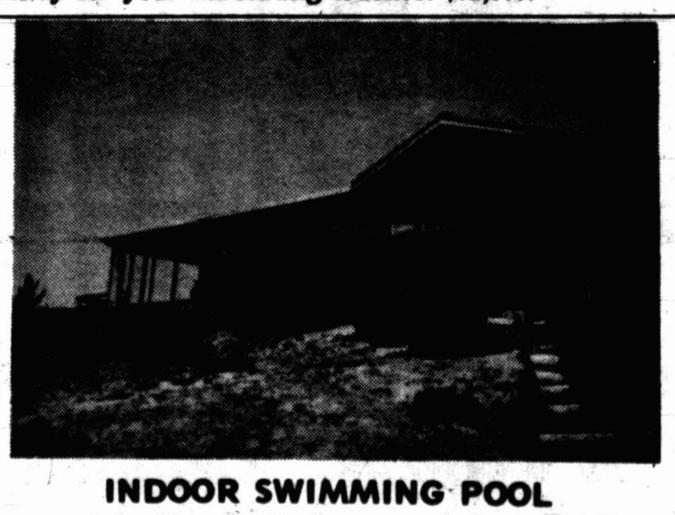
CARMEL: RUSTIC CONTEMPORARY

A crisp, modern design executed in natural materials to create a unique family home in Carmel's sunny executive area. Most beautiful windows for the woodsy setting, 2 story living room. 3 bedrooms, 2½ baths, easy family traffic pattern. $135,000.



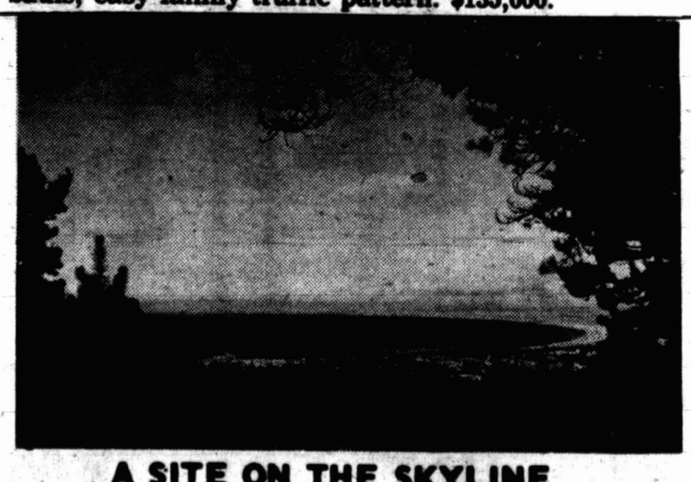
ENCHANTED COTTAGE

Up some stone steps into the treetops, across a great deck, and there's your secret cottage in Carmel. Skylights, lovely old and new wood, charming kitchen, loads of imaginative details. 1 bedroom and 1 delicious bath. Between the Village and the Mission, $58,500.



INDOOR SWIMMING POOL

Located in Carmel Knolls, one of Carmel's finest family areas, this 11 year old home offers 2600 sq. ft. of good living and includes beautiful views of mountains and valley as well as a fine indoor swimming pool for your year around pleasure. Only $69,500!



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Imagine yourself in a helicopter hovering over Monterey-Carmel. That will give you some idea of the views from a 6½ acre parcel in Jack's Peak. It's a site where you can place your most fabulous dream home knowing you will own a completely unique setting forever. $125,000.

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and our Multiple Listing files.

See our classified ad, this issue, for building sites.

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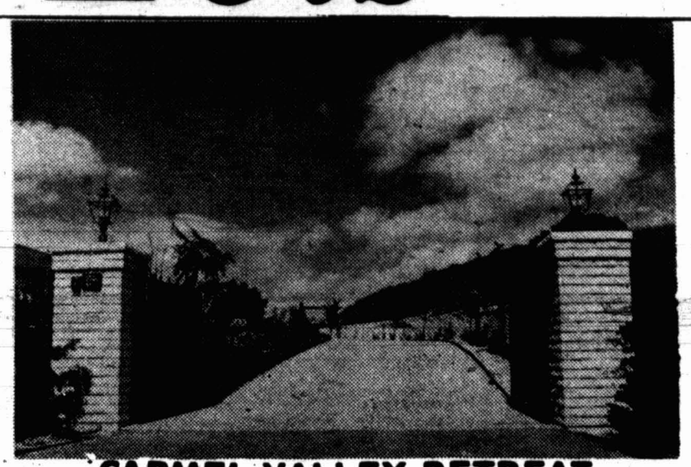
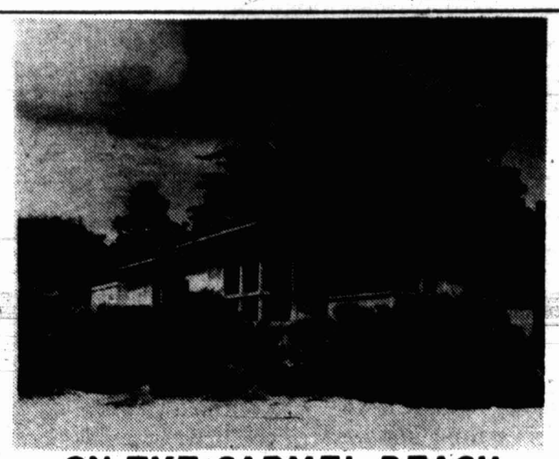
SPINDRIFT ROAD

Rare that anything is available on Spindrift Road, but that's the prime location of our low, rambling early American overlooking the blue, blue sea. Used brick, beautifully crafted millwork and interior detail make this two master-suite home very special. $125,000.



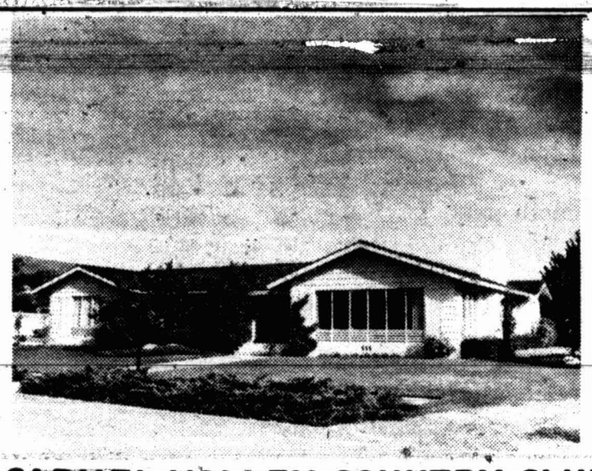
CARMEL VALLEY RETREAT

If you want quiet, serene country living, an unmatched setting of valley hills and sky, but you are conservative, traditional people who are impatient with much of California's informal architecture and construction, then we have a treat for you in the Georgian house just out of sight up the drive. Expensive. Worth it.



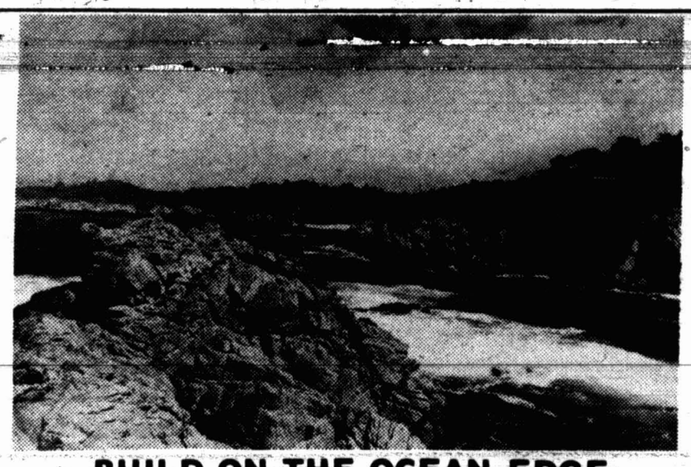
ON THE CARMEL BEACH

Close to Pebble Beach, Carmel Shops, top spot for beachcombers. The smart appearance of this new house will appeal to the person who appreciates contemporary in tun with the times, but not "way out" modern. No-care native trees and shrubs. $148,500 for this unique location.



CARMEL VALLEY COUNTRY CLUB

Built on a very choice corner lot, one of the Club's handsomest homes, beautifully located with regard to club activities. Cedar siding, shake roof, it's class A all the way. Beautifully decorated, immaculately maintained: a real find for only $99,500.



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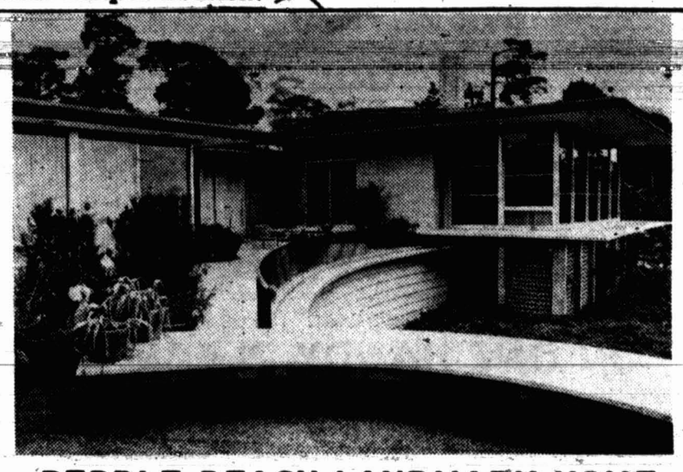
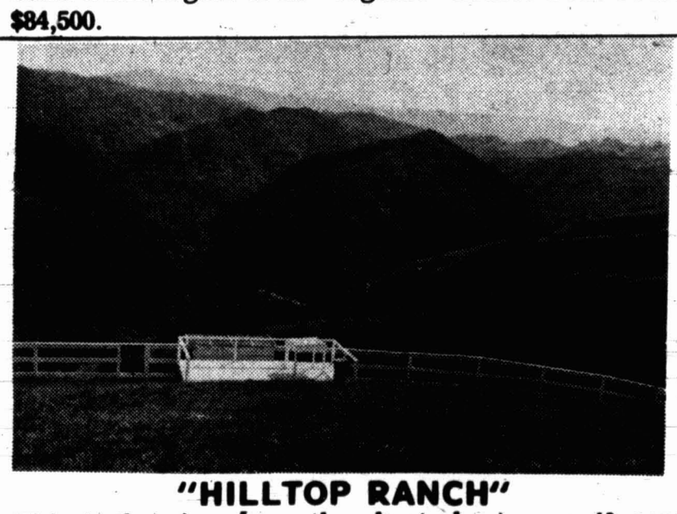


PEBBLE BEACH LANDMARK HOME

Overlooking all of the Pebble Beach action, the ocean and Carmel Bay, this home took 3 years to build. Glass walled house with broad curved patios on a rise of 100 feet give sweeping views and lots of sun, no dark corners. For the very discriminating, $450,000.

DELIGHTFUL COUNTRY HOME

Here's your sunny walled terrace. Come inside and see the fabulous leaded windows (rear) and handmade interior shutters. Whole panorama of Carmel Valley and the Santa Lucias spread out below your decks. Gourmet's delight kitchen. 2 bedrooms, 2 baths, a mere $74,500.

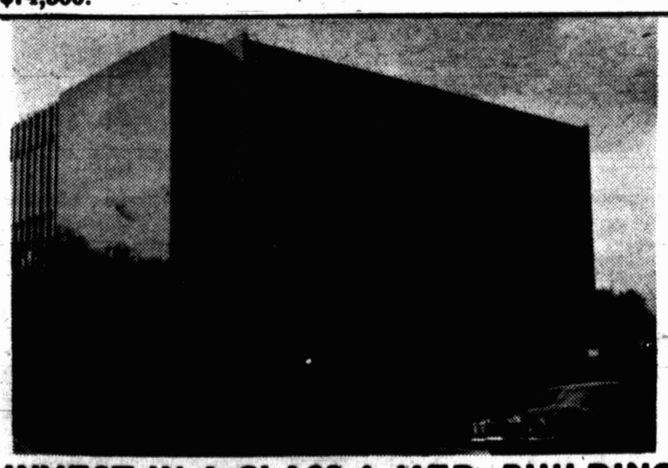


"HILLTOP RANCH"

This is the view from the skeet shoot on a 40 acre retreat completely secluded on top of a mountain in Carmel Valley. Residential compound includes main entertaining areas, swimming pool terrace, 6 bedrooms, caretaker's house, guest house, barns, corrals. $375,000.

BIG SUR WITH GUEST HOUSE

Secluded location but very close to the post office and store at Big Sur; easy for your friends to find, but hidden from the world. Natural setting, easy to lock up and leave, but the guest house makes it easy to entertain at home. Fine construction. $127,500 makes it really a best buy.



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A JOYFUL HOUSE

A fabulous pleasure dome feature this pool atrium with most of the rooms of the house opening directly into this inner world. From the windows of the hexagonal house and its decks, the view of the Santa Lucia mountains is incredible. Unique! $275,000...

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A Bach concert

Continued from page 17

contents and played them with delicacy and finesse. Especially rewarding was his playing of L. 187 (cantabile) in a reflective and meditative mood, with its accompanying melancholy strain, and L. 483 (Allegro) in its absorptive, fast tempo, with this one being a fitting and logical conclusion to these sonatas in this arranged form. By the way, L. 483 is a very well-known and often performed sonata on keyboard instruments.

As an encore, Sakellariou played the ever-popular and beautiful **Gavotte** of J.S. Bach in a very charming and idiomatic manner. Not only is this piece performed instrumentally, but it has also been choreographed for dancing.

That the audience appreciated this hour of "grace" from the more demanding compositions of the Bach Festival, was clearly indicated by its reaction in may plaudits and recalls of the soloist.

THE FIRST half of last Friday evening's concert at Sunset Center brought Istvan Nadas, pianist, on stage, to perform two classic works of J.S. Bach for solo piano-- **The English Suite No. 5 in E minor, BWV 810,** and the **Partita No. 5 in G major, BWV 829.**

Nadas began the performance of the **Suite** with the opening Prelude, which is in a tripartite concerto form, with the first section in fugal style. In this introductory section, Nadas showed he was a pianist of uncommon technical virtuosity and emotional understanding, in the harmonic and lyric implications of this opening movement. In the Allemande, his legato line was conceived in a finely-textured exposition, with judicious use of the pedal, and with skillful and masterly phrasing, dynamics, and tonal coloration.

The dance-like Courante showed the pianist with an abiding and abounding sense of profound understanding. His perception of tone was demonstrated at its best, however, in the legato Sarabande, by his uncanny use of thirds. The Passepieds I and II are light, bright dances in a faster tempo than the *minuets*. In delineating these two dance forms, Nadas played with all his zealous and deepseated emotionalism, as well as with his impressive technical equipment.

In the final Gigue, he appeared to be at his very best, exposing this movement, in its quasi-legato nature and in its polyphonic structure, in a bold and stormy treatment. By employing carefully-controlled jumps, he portrayed it with intensity, strength, and a keen sense of propriety, resulting in a totality of conception and execution that was really phenomenal. He was able to keep the tone light and gracious in the best tradition of the harpsichord for which it was originally written.

The Partita No. 5 is one in which Bach creates a mood of happiness throughout. In the Preambulum, Nadas, using expert close-fingered and arm-weight techniques, exploited the keyboard figurations to their fullest extent, with the alternations of light and brilliant nuances in their texture. He also outlined most effectively the long-scale passages in the single line that these were set against the figurative writing of the composer.

His approach was sensitive, yet deliberate, in the succeeding Allemande, which is scored in a clear harmonic form, and modulating with expert phrasing and shading. In a coda of the utmost brilliance, Nadas resolved these modulations by employing a simple cadence, which in itself, is no mean accomplishment. With his exquisite filigree ornamentation, his inner serenity and contentment, he projected the running figure with the utmost finesse and delicacy.

However, it was in the unusual Sarabande, which is a gem in itself, with its long lyric line singing above a highly-ornamented dotted figure, that Nadas attained the "ne plus ultra" of his pianistic expressiveness, with all the elements of expert technical and emotional virtuosity.

The Tempo di Minuetto section and the gay Passepied, the former almost entirely in one line, and the latter in its musical fragility, were indicated with suppleness and with a wonderful rhythmic and harmonic flow. The final Gigue, a double fugue, with subject and counter-subject, was played by Istvan Nadas with brilliance and a tempestuous contrapuntal dynamism, with the total partita resulting in a climactic and resolute finish. Nadas has never been in better form, and the audience's appreciation was clearly indicated by the many responsive plaudits and bravos.

The second part of the program was devoted to a performance of G.P. Telemann's opera buffa, **Pimpinone, or The Unequal Marriage.** Telemann, the famous contemporary of Bach, originally wrote this work as three intermezzi, to be played as an intermission entertainment between the acts of a serious opera, and it was first played in Hamburg in 1725.

It thus antedates Pergolesi's **La Serva Padrona,** which has a very sinilar plot, by eight years. Originally, the libretto mingled German and Italian, but in this particular performance, it was sung in an English translation by Stevens Garlick.

The three intermezzi may be described as: 1) The Involvement; 2) The Marriage; and 3) The Disillusionment. The plot is a very simple one and concerns itself with Vespetta, a maid, who by her cunning and affectations wins the interest of rich, old Pimpinone, who, succumbing to her infectious charms and her false affection, loses his senses long enough to marry her. Howevery, the honeymoon is soon over and Vespetta, now an elegant lady, berates Pimpinone for keeping her locked up in the house, and they finally come to blows, the couple hurling insults at each other. The patriarch is soon over, and Pimpinone is enslaved. Vespetta settles the financial affairs to her entire satisfaction. Pimpinone mutters, but, when challenged, takes refuge in an imaginary toothache. The piece ends with Pimpinone acknowledging that he will just have to remain silent.

Sandor Salgo was the music director; Charles Lyons, the stage director, and William Eddelman, the set and costume designer. Vespetta was sung by the soprano, Sue Hinshaw Goreniuc; and the role of Pimpinone was assumed by the bass, Michael Gallup. The small group of instrumental soloists drawn from the festival orchestra, and directed by Salgo, played with a truly rare and distinctive approach to this work.

In her numerous recitatives and arias, and particularly those requiring the use of her high register, Sue Hinshaw Goreniuc by turns was coquettish, flirtatious, shrewd, and menacing. She managed to project her voice with extraordinary brilliance and effectiveness. However, there was a certain sharpness in her singing which may be due to the nature of the vocal scoring of this part.

Michael Gallup, the bass, dressed up in a rather ludicrous costume, sang the part of Pimpinone with fine distinction, and his dramatic and histrionic stance was excellent in this somewhat comic and pathetic role. Particularly, his grotesque falsetto imitation of two women gossiping about their husbands, as if he were talking to himself, brought the house down. He seemed to have a flair for the buffoonery of this part. However, having him repeat this falsetto imitation was entirely unnecessary, and it certainly did not add to the overall effect.

Futhermore, the presentation of the opera was entirely too long. The audience appeared quite restive after a reasonable time, and began to become listless and bored. This could have been avoided by cutting some of the da capo arias, as well as some of the repeats.

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Obituaries

WOLTER

Services have been held at the Farlinger Funeral Home for David P. Wolter, a retired Carmel Valley rancher, who died July 15 at Monterey Hospital after being stricken in downtown Monterey.

Wolter, a Carmel Valley native, was born Jan. 7, 1896, and for most of his life grew pears, apricots and cherries on a ranch next to the Carmelo School. During World War I he served with the Marine Corps in the Virgin Islands.

After his retirement, Wolter moved to Monterey with his wife, Mary, who died Sept. 1, 1972.

Surviving are a stepson, Aldo Rosasco of Los Gatos; two stepdaughters, Evelyn Lavin and Bessie Agresti, both of Monterey; a brother, Julius Wolter of Albian; a sister, Irene Wolter Kitchen, also of Albian; two grandchildren and one great-grandchild.

BELL

Graveside services have been held in Union Cemetary, Placerville, for Gegory E. Bell, son of Mr. and Mrs. Barry L. Bell of 4925 Carmel Valley Road, Carmel Valley, who died at birth last Wednesday at Silas B. Hays Hospital, Fort Ord.

He is survived by his parents.

MEAD

Memorial services will be at the Leland, Michigan Community Methodist Church for Isabelle Freeman Mead of Pebble Beach who died suddenly in her summer home in Leland, Mich.

She is survived by her husbad, Franklin B. Mead of Pebble Beach; a sister, Rudisill Freeman Ninde of Carmel; a son, Allen Mead of Northport, Mich.; a daughter, Abigail Mead Janko of Carmel, and five grandchildren.

BONSALL

Services are pending at Paul Mortuary for Mabel Boler Bonsall of Carmel who died Saturday at Ave Maria Convalescent Home in Monterey after a period of failing health.

She was the widow of Samuel Bonsall, who died in 1966.

MORTON

Services are pending at the Paul Mortuary for Charlotte Augusta Morton of Hacienda Carmel who died Saturday at Community Hospital after a period of failing health.

A native of Tescotte, Kan. she had been a resident of the Peninsula since 1947. She was a self-employed artist who made her own paint from rocks andmineral pigments.

Working in Carmel, she did many sketches of Carmel for postcard reproductions under the trade name of "Home Town Cards." Her work was exhibited in many Peninsula galleries.

She leaves three sisters, Mrs. W. H. Carruth of Palo Alto, Mrs. W. L. Burdick of Sacramento; and Mrs. E. G. Johnston Ann Arbor, Mich.

TAVERNETTI

Memorial services have been held at Mission Mortuary, with the Rev. John Frykman officiating, for Beatrice Lenore Wiegman Tavernetti of Carmel who died Friday at Community Hospital after a period of failing health.

Contributions are prefered to the Blind Service Center, 225 Laurel St. Pacific Grove.

Mrs. Tavernetti had been a resident of Carmel for 19 years and made her home at San Carlos Street and 13th Avenue. She was born in San Francisco in 1907 and was a teacher with the Carmel Unified School District.

She is survived by her husband, Thomas Tavernetti of Carmel; three sons, Paul Wiegman of Menlo Park, Christopher Weigman of Nevada City, and Robert Wiegman of Camarillo; two daughters, Mrs. Beatrice Smith of Mountain View and Mrs. Stephen Littell of Sebastopol; a brother, Harry Catlin of Carmel, and 12 grandchildren.

Our Churches

First Baptist

Summer services at Eirst Baptist, Carmel, find a balance between the formal and the personal. Vacationers, along with Peninsula residents are invited to share in these worship experiences. Each service is designed around a Bible theme, and deals with spiritual issues in every day living.

Pastor McBeth's sermon titles for this week are, for the 11 a.m. service, "Developing A Better Mouse Trap," and for the 6 p.m. service, "The Church: In the World of Human Need, Not in Holy Walls?"

A summer Bible study seminar for women, entitled, "Discovering God's Master Plan For Your Life" will begin at 9:30 a.m. Friday, July 26. Nursery and child care services for children through the second grade will be provided, and women of the community are invited to attend.

Presbyterian

"The Christians' Secrets of Joy" will be the title of the message by the Rev. Dean Hendricks this Sunday at the Carmel Presbyterian Church. Services will be held at 9:30 and 11:00 a.m.

Christian Science

"Truth" is the subject of next Sunday's lesson-sermon. This verse from Psalms will be included. "In the day of my trouble I will call upon thee: for thou wilt answer me."

From "Science and Health with Key to the Scriptures" by Mary Baker Eddy, this statement will be read: "Truth is God's remedy for error of every kind, and truth destroys only what is untrue." Sunday services are at 11 a.m. and 5 p.m.

"Have You Found Yourself?" is the title of the Christian Science radio program broadcast every Sunday morning over station KRML at 6:30 a.m. and KGO at 8:30 a.m.

Wayfarer

The title of the sermon this Sunday at the Church of the Wayfarer in Carmel is "Handel, With Care." It will be a biographical sermon on Handel. The service will be conducted by the Rev. J. Warren Sanders at 9:20 and 10:50 a.m.

. . . Churches . . .

FIRST BAPTIST CHURCH, CARMEL
Corner of Carmel Valley Road and Schulte Road
SUNDAY SERVICES
9:30 A.M.
SUNDAY SCHOOL
11:00 A.M.
MORNING WORSHIP
6:00 P.M.
EVENING WORSHIP
Roy McBeth, Pastor
Robert Webb, Organist

CHRISTIAN SCIENCE SERVICES
First Church of Christ, Scientist, Carmel
Monte Verde St., north of Ocean Avenue between 5th and 6th
Sunday Services 11 a.m. & 5 p.m.
Wednesday meeting 8 p.m.
Sunday School at 11 a.m.
Reading Room, Lincoln near Fifth. Open weekdays 10 a.m. to 5:30 p.m.
Open Sundays and holidays 1:30-4:30 p.m.

ALL SAINTS' EPISCOPAL CHURCH
9th and Dolores Street
624-3883
DAILY: Morning Prayer at 8:45 a.m.
Evening Prayer at 5:30 p.m.
HOLY EUCHARISTS:
THURSDAYS at 10:30 a.m.
FRIDAYS at 7 a.m.
SUNDAYS: 8, 9, 15, and 11 a.m. 5:30 p.m.
DAY SCHOOL:
Kindergarten through Grade 8
BIG SUR CHAPEL:
SUNDAYS at 10 a.m.

CARMEL PRESBYTERIAN CHURCH
Ocean Ave. - Junipero
624-3878
Minister
Deane E. Hendricks
Two Services:
9:30 and 11 a.m.
9:30 a.m., Church School, nursery thru adult

THE CHURCH OF THE WAYFARER
(A United Methodist Church)
Lincoln and 7th
Worship Sundays at 9:30 & 11 a.m. at this Historic Church
(Nursery Care for Children)
Church School 9:30 a.m.
Rev. J. Warne Sanders
Minister

CARMEL MISSION BASILICA
Saturday Mass
5:30 p.m.
Fulfills Sunday Obligation
Sunday Masses:
7, 8, 9:30, 11, 12:30, 5:30
Confessions: Saturday and Eve of Holy Days and Eve of First Fridays 3:30 to 5:30 and 7:30 to 9. Mass at Big Sur Saturday, 4 p.m.

CHURCH OF RELIGIOUS SCIENCE
400 Franklin, Monterey
Sunday Services at 11 a.m.
Oscar M. Pitcock, Minister
Junior Church, 10:50 a.m.
SCIENCE OF MIND
Classes held Regularly

COMMUNITY CHURCH of the Monterey Peninsula
Minister - Rev. Heward E. Bull
Organist - Greg Granoff
Choir director: Mrs. Margaret Swansea
Sunday Services
10:30 a.m.
Mile from Highway No. 1
Carmel Valley Road
624-8595

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Davis furniture showrooms
OPEN FRIDAYS 'TIL 9 P.M.
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PHONE 422-9007

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- 24-hour nursing care
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- Private Rooms, gardens
- Easy walk to Ocean Ave.
- A dignified, carefree way of life

Rates and availability on request

CARMEL INN
San Carlos between 7th and 8th
Phone (408) 624-8336

Business Services Directory

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COMPLETE REMODELING
All Trades
New Construction
20 Years' Experience
Will do all or part
Licensed and Bonded
375-0429

design layout
new construction
remodeling and repair
cabinets and displays
the shop
624-1961
373-6388

Trash Hauling
The John Roscelli Corp. & Carmel Garbage Co.
Only Franchised Company for City of Carmel.
RUBBISH & TRASH HAULING
Over 40 Years of Service
Carmel, 624-4303

Painting
N.C. WINSLOW
Painting and decorating, paper hanging, residential and commercial.
Telephone 624-6992
P.O. Box 792 Carmel

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RICHARD H. WRIGHT
CONTRACTOR
"Inside, Outside ... All around the house"
624-2927 CARMEL

Rug, Upholstery Cleaning
Carpets cleaned in your home. Also free pick-up and delivery for rug and upholstery cleaning in our modern plant.
375-6178 871 Foam St. Monterey

Alterations & Remodeling
Beautiful Work by
LONZA W. COLE
GENERAL CONTRACTOR
30 years experience
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373-1906 624-9002

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CARMEL GLASS CO.
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Complete glass service: Doors, windows, all home purposes. Windshields installed. Mirrors for all purposes: doors, walls, baths, etc. Medicine chests. Picture frames in stock. Commercial glass installation.
624-8211

Laundries
THE VALLEY MAID
Coin-operated Launderette
SOFT WATER
Jumbo Washers for Large Loads and Rugs
NOW OPEN 7 DAYS
7 A.M. to 10 P.M.
Mid-Valley Center behind Valley Cinema

DEL MONTE CENTER COIN-OPERATED LAUNDRY
(between Hastings and Saks) -- Featuring NEW Maytag Dial-a-Fabric Washers (do your entire laundry- even hand washables and wool). Frigidaire top loaders. Philco-Bendix front loaders - single and double. 2 heavy-duty 30 lb. washers - for rugs and heavy loads.
open 7 DAYS A WEEK
7 A.M. til 11 P.M.

The mayor's report

By BERNARD ANDERSON

Be sure to compliment the Monterey County Fair Association and our Peninsula bus transportation system (the Joint Powers Agency) for providing free bus transportation to the Monterey County Fairgrounds during the entire period of the fair, July 23 through July 28.

Do you realize that this means the coin boxes on all the buses will be closed after 9:30 a.m. and you can ride the buses free July 23-28 to wherever the buses run--the longest run could be from Carmel Valley to Marina?

I am pleased that the JPA is following this policy of holding down and even decreasing fares, expanding routes, increasing and improving facilities. It's paying off in increased use by the public, which carried the additional benefit to the communities of the Peninsula of lessening the smog load, pressure on our parking facilities and roadways.

I have a strong feeling it also is cutting down on traffic accidents and fatalities as well as getting the public to and from their work and shopping, etc., with less jangled and frazzled nerves.

By now you probably have heard that the Public Works Board of the State Department of Parks and Recreation approved July 22 the purchase of the western portion of the Odello artichoke fields.

It has been a hard and tough battle to accomplish the task of finalizing the acquisition of this superb addition to the greenbelt of our community. It has been more than three years of untiring effort by all concerned to carry this project to a successful conclusion. Individual tempers at times have flared (on both sides); feelings of many have been scraped raw on occasion; harsh words have been spoken and, after reflection, regretted. But that is all a part of the bargaining process so inherent in our capitalistic system.

Now as we sit back and congratulate ourselves on this glorious ending for both the buyers and sellers, the thought comes to mind of the philosophical musings of the individual who contemplated:

"Do you know why God was able to create the universe in only six days? Because he didn't have any one to obstruct him!"

Bruno Odello and I discussed the above "bon mots" and agreed that no matter what one wishes to accomplish in this work--city business or other--you always must agree with the fact that there are pros and cons to every project. Nothing is accomplished easily.

Next, what can be done to preserve the eastern 135 acres of the artichoke fields in greenbelt for the future generations?

More will be coming about the population carrying load of the Carmel Valley, air pollution and water availability in that area and the Monterey Peninsula in the future. I've just read a revealing article concerning Petaluma's struggle to maintain its environment. We perhaps haven't the same problems but they are close relatives.

The California State Automobile Association has just informed me of another recognition of our efforts to keep Carmel a desirable place to live. The letter is as follows:

"Dear Mayor Anderson:

Congratulations to you and the City of Carmel for winning a Pedestrian Safety Citation award in the 1974 AAA Pedestrian Safety Inventory Program.

We know you are very pleased with you city's achievement and will be looking forward to receiving your plaque later this summer. We will contact you to arrange for the presentation as soon as the plaque is ready."

Sincerely,
Stuart L. Wright, Manager
Traffic Safety Department"

Public Notice

PUBLIC NOTICE

The annual report of the **Edmund and Marianne Bergler Psychiatric Foundation** is available at the offices of Millard, Tourangeau, Byers & Fisher, Sixth and Dolres, Carmel, California 93921 for inspection during regular business hours by any citizen who requests it within 180 days of publication of this notice.

Dates of Publication:
July 11, 18, 25, 1974.
August 1, 1974.

Public Notice

NOTICE OF PUBLILC HEARINGS

NOTICE IS HEREBY GIVEN to all persons bearing any interest in the matter, that the City Council of the City of Carmel-by-the-Sea, California will conduct a Public Hearing in the Council Chambers of said City on Tuesday, August 6, 1974, at the hour of 8:00 P.M., or as soon thereafter as interested persons may be heard, to consider:

A proposed ordinance amending Part X of the Municipal Code entitled, "An Ordinance Establishing Standards for Applications, Fees and Procedures for Planning Matters."

The proposed ordinance outlines the procedures to follow when making applications to the Board of Adjustments, Design Review Board and the Planning Commission. It establishes the fees for such applications and provides a method for review by the various Commissions and Departments within the City.

and

A proposed ordinance amending Part X of the Municipal Code entitled, "An Ordinance Amending the Environmental Review Regulations."

The proposed ordinance amends Article 2A of Part X of the Municipal Code. It deletes Sections within the Municipal Code which are mandated by State Law and are repeated in the Municipal Code. The ordinance further clarifies the procedures and responsibilities for environmental review.

NOTICE is further given that the aforesaid Public Hearings will be held and this Notice is give pursuant to Section 1331.9 of the Municipal Code of the City of Carmel-by-the-Sea, California, and Section 65854 et seq. of the Government Code of the State of California.

HUGH BAYLESS,
City Clerk

Dated: July 23 1974
Date of Publication:
July 25 1974

Public Notice

BUDGET OF THE CARMEL UNIFIED SCHOOL DISTRICT, County of Monterey, California, for the school year beginning July 1, 1974 thru June 30, 1975. This publication budget was adopted by the governing board of this school district pending publication, public hearing and final adoption as required by the Education Code of Calif. The public hearing on this budget will be held at Carmel Middle School Library on August 7, 1974, at 7:30 PM o'clock.

HARRIS A. TAYLOR
Clerk-Secretary of the Board

GENERAL FUND	1972-73 Actual	1973-74 Actual	1974-75 Proposed
BEGINNING BALANCE, July 1 Current Assets, Gen. Pur.	626,704	1,021,978	1,449,918
Restricted	102,623	4,855	9,286
Total Current Assets	729,327	1,026,833	1,459,204
Current Liabilities & Deferred Income	317,854	325,166	399,501
Adjustments to Accounts Receivable	13,235	10,010	
Adjustments to Current Liabilities	3,754	2,522	
NET ADJUSTED BEGINNING BALANCE	428,462	714,199	1,059,703
INCOME BY SOURCE			
8100-8400 Federal Income	70,149	92,630	36,563
8500 Combined Federal & State Income	73,334	31,209	25,768
8600 State Income	683,346	864,105	672,608
8700 County Income	3,526	3,879	3,500
8800 Local Income Other than Secured Taxes	228,204	274,171	226,761
Secured Taxes Required to Balance Budget	3,192,941	3,412,548	3,755,367
TOTAL INCOME	4,251,500	4,678,542	4,720,567
8900 Incoming Transfers			
TOTAL NET BEGINNING BALANCE, INCOME, INCOMING TRANS.	4,679,962	5,392,741	5,780,270
EXPENDITURES BY OBJECT			
1000 Certificated Salaries	2,352,705	2,598,734	2,871,227
2000 Classified Salaries	703,448	743,455	847,150
3000 Employee Benefits	325,170	376,935	448,178
4000 Books, Supplies & Equipment Replacement	414,146	293,258	308,874
5000 Contracted Service, other Operating Exp.	59,422	169,727	210,115
6000 Sites, Building, Books, Media, Equipment	99,569	109,832	648,626
TOTAL EXPENDITURES	3,954,460	4,291,941	5,334,170
7000 Other Outgo incl. Debt Service, Outgoing Transfers, Interfund & Other Transfers	23,835	41,097	21,558 394,142
7900 Appropriation for Contingencies	3,978,295	4,333,038	5,749,870
TOTAL EXPENDITURES, OTHER OUTGO AND APPROPRIATION FOR CONTINGENCIES			
ENDING BALANCE JUNE 30	701,667	1,059,703	30,400
TOTAL EXPENDITURES, OTHER OUTGO AND ENDING BALANCE	4,679,962	5,392,741	5,780,270

Date of Publication:
July 25, 1974

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5161-20

The undersigned person is doing business as KEY MAGAZINE Carmel and Monterey Peninsula and KEY TRI COUNTY at
6270 Brookdale Drive
Carmel, California 93921
PENNY GREEN also known as
BARBARA ANNE GREEN
whose address is
Po. Box 2123
Carmel, California 93921

This business is conducted by an individual.

Dated: July 1, 1974

PENNY GREEN

I hereby certify that the foregoing document is a true copy of the orignial on file in may office.

Dated: July 8, 1974

ERNEST A. MAGGINI, Clerk
By: **LOUISE TAULBER** Deputy

Expires: Dec. 31, 1979

Date of Publications:
July 25, 1974;
August 1, 8, 15, 1974.

Public Notice

DEPARTMENT OF TRANSPORTATION

NOTICE TO CONTRACTORS
B- 36124

Sealed proposals will be received at the office of the State Highway Engineer, Room 5101, Transportation Building, 1120 N Street, Sacramento, California, until 2 o'clock p.m. on July 31, 1974, at which time they will be publicly opened and read in the Assembly Room of said building, for construction on State highway in accordance with the specifications therefor, to which special reference is made, as follows:

Monterey County, about 46 miles south of Big Sur at 0.8-mile north of the San Luis Obispo county line (05-Mon-1-0.8), asphalt concrete surfacing to be placed over native material and over existing surfacing.

Bids are required for the entire work described herein.

Plans, specifications, and proposal forms for bidding this project can only be obtained at the office of the State Highway Engineer, Transportation Building, Sacramento, California, and may be seen at the offices of the State Highway Engineer, at Sacramento, and the District Directors of Transportation at Los Angeles, San Francisco, and the district in which the work is situated.

The successful bidder shall furnish a payment bond and a performance bond.

Pursuant to Section 1770 of the Labor Code, the Department has ascertained the general prevailing rate of wages in the county in which the work is to be done, to be as listed in the Department of Transportation publication entitled Equipment Rental Rates And General Prevailing Wage Rates, dated July, 1974.

DEPARTMENT OF TRANSPORTATION
R. J. DATEL
State Highway Engineer

Dated July 1, 1974
Date of Publication:
July 18, 25, 1974

Family Food Favorites... Sunday Brunch...
LA PLAYA HOTEL
Eighth & Camino Real, Carmel 624-6476

DIRECT TRANSPORTATION TO AIRPORT
From Home - Motels
Scenic Tours - Hearst Castle
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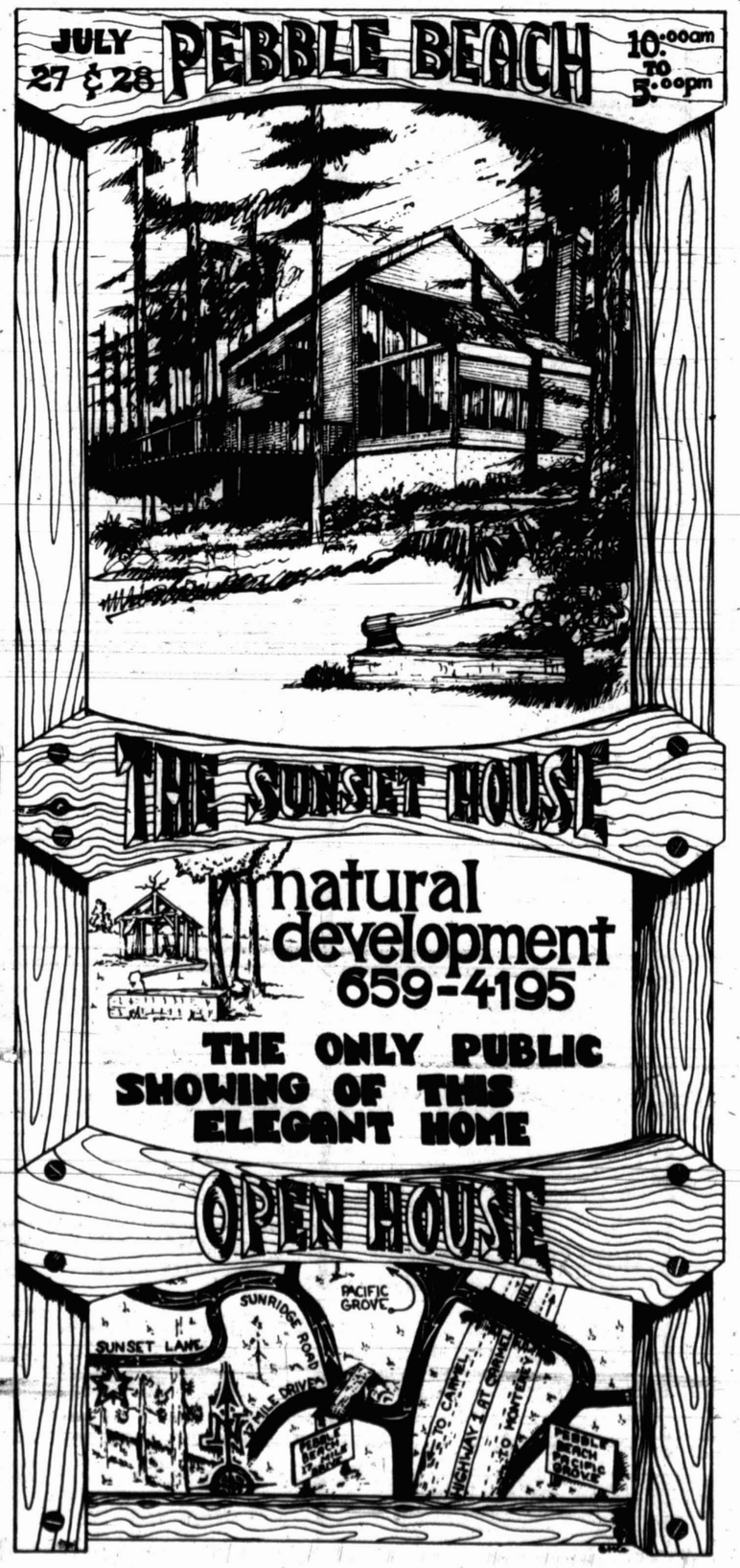
24 hour service

THE ART OF MEDITATION
Meditation is a means of establishing balance through mental and physical relaxation. Through the practice of meditation, one experiences tranquility, improved health, better problem-solving abilities, creativity, concentration, and a vital zest for living. Meditation may not remove all the problems of your life, but it will give you the strength and inner peace to face them.
Attend this excellent series of six workshops on THE ART OF MEDITATION. Students will actively explore the meaning of meditation through discussions, lectures and personal experience.
INTRODUCTORY SEMINAR
Free Sunday July 28, 8 p.m.
SIX WORKSHOPS
$35 July 29 - Aug. 7, 8 p.m.
THE ART OF MEDITATION workshops will be conducted by Robbie Wilbank Bailey. Reservations and further information may be obtained by calling 624-0591.

THE PEPPERCORN
Baste the Bird with (again, finally!) our stainless steel basters. Thought we'd never see them again, but Persistence Pays and they're back in stock. At The Peppercorn, of course.
TWO STORES IN CARMEL
1 Dolores & Fifth ave
11 Ocean Ave. Between Dolores & San Carlos



Public Notice

PUBLIC NOTICE

NOTICE IS HEREBY GIVEN that the Board of Adjustments of the City of Carmel-by-the-Sea, California, at a meeting held Wednesday, July 17, 1974 at the hour of 4:00 p.m. took the following action:

P.C. 2-314
USE PERMIT
Gary Amerigian
E-s Mission bet.
Ocean & 7th
Block 78, Carmel Plaza
Granted a conditional use permit for a food service establishment.

NOTICE IS FURTHER GIVEN that the action of the Board will be final and conclusive five (5) days after publication of this notice unless an appeal from the Board's decision is taken within said period in the manner provided by Sections 1343.0 and 1343.2 of the Municipal Code of the City of Carmel-by-the-Sea, California.

Dated: July 18, 1974
BOARD OF ADJUSTMENTS
City of Carmel-by-the Sea
DOROTHEA ROBERTS
Chairman
By: **IDA PETTY**
Acting Secretary thereof
Date of Publication:
July 25, 1974

Special Notices

CARMEL WOMEN'S club available for receptions, private parties, lectures (movie screen available) and organizations. Phone 375-5212, 624-1982, or 624-4121 evenings.

DION REED metaphysical practitioner. Consultation by appointment, 373-1134 after 6 p.m.

PARAISO HOT SPRINGS - 8 miles southwest of SOLEDAD--Hot indoor mineral bath--Two outdoor pools--Picnicking, fully furnished housekeeping cottages, tent and trailer spaces. Call 678-2882.

KIDS 12 AND under can supplement their summer jobs as Pine Cone newsboys earning 7 cents on each Pine Cone sold. Stop by the Pine Cone on Dolores between 7th and 8th or call 624-3882.

CARMEL WOMEN'S club available for receptions, private parties, lectures (movie screen available and organizations. Phone 375-5212, 624-1982, or 624-4121 evenings.

WE KNOW you've done your share for People! Now how about our animals? Our SPCA Benefit Shop desperately needs all kinds of resaleable items. All our funds go to Monterey County SPCA. Call 624-8443 if you have anything to give us. All donations tax-deductible.

Special Notices

USED LUMBER, clean, reasonable price. Especially good for barns, sheds, fencing, floors, etc. 394-0490.

DAY CARE by pediatric nurse in secure Valley Village home. 659-4116.

Vacation Rentals

FALL RENTAL: For two or three months from September. Very large beautiful 3 bedroom, 2 bath home on three fenced acres in best part of Carmel Valley. Fully equipped and maintained. Pets and older kids okay. Many extras. 659-3221.

Ocean View. Owner will rent completely furnished condominium by week or month. Fireplace and wet bar. 625-1400 June Green. Ocean Pines, 17 Mile Drive, Pebble Beach.

Vacation Rentals, property management. Ione Miller, San Carlos Agency, Box 4118, 624-2510. 624-3846.

Carmel Studio apartment near ocean. Completely furnished. Accomodate 2. $125 a week. 624-9208.

WE HAVE several furnished homes available by the month, cottages available by the week.
Barbara Wermuth
CARMEL REALTY CO.
Phone 624-6482

A BLOCK FROM the beach, ocean view. 4 bedrooms, 3 baths, $850 a month. Village Realty. We have other vacation rentals.

GOOD LOCATION Vacation Rentals, available July and August by the week. Oenning Realty, 624-1838.

FURNISHED TINY Cottage for One in Sunny, Rustic, Charming Setting. Available at $75 a week. 624-3113.

NEAR CARMEL beach completely furnished 2 story, 4 bedroom, 2 bath home. Rent $600. per month. Available August 15th. Phone 624-1475 or 624-2424.

Lost - Found

NICE TIGER cat found in vicinity of Laureles Grade. Altered male. Striped face, balck back, bushy tail. Gentle, sad, misses owner. Call SPCA. 373-2631.

Lost - Found

REWARD -- SMALL man's wrist watch, solid bracelet. Carmel area. 625-7840.

FOUND: GIRLS gold ring near High School gym. Describe to claim. Call 624-7188 or Box 4461, Carmel.

WHITE LONG hair red point Siamese, blue eyes with collar, named Fluffy. Lost Lincoln & 5th on July 4. Mrs. Derbyshire, Bank of America Trust Department. 624-5351 or home 624-0740.

REWARD -- SMALL man's wrist watch, solid bracelet. Carmel area. 624-7840.

Situations Wanted

HOUSEKEEPER, RELIABLE, honest hardworking. References. 624-7128. 6 p.m. good time.

ENGLISH LADY will take care of home, family, pets while owner away or resident position as companion-help. References. Phone 624-9366, evenings.

RESPONSIBLE YOUNG person desires creative work. 624-9225.

DO YOU want someone to take care of your pets, stay on premises, water garden during your vacation? Write P.O. Box 3743, Carmel.

ENGLISH LADY seeks housekeeper position motherless home. September. Call B. Powmey (415) 343-0793.

COOK AND housekeeper, references, own transportation. 624-8054.

BABY SITTERS -- 659-2403.

COMPANIONSHIP, CARE, COOKING. Capable, retired widow requires resident position in Carmel home. Excellent references. 624-7870.

EXPERIENCED HOUSESITTER will mind house, plants, pets, post. Responsible, local reisdent. Excellent references. Reply J.M., Box G-1, Carmel.

UNMARRIED GENTLEMAN, 47, compiling book, will care for your house and-or pets while you vacation any length of time. Non-smoker, non-drinker. References. Write Mr. D, Box G-1, Carmel.

Pets

AKC SHETLAND Sheep dog pups. 2 lassies, 2 laddies. Registered, first shots. Sables and tri-colors. 624-0291.

KUNG-FU CLASSES begin Wednesday, August 7, 7:30 to 9:30 p.m. Sunset Center, Carmel. Instructor holds black belt rank in Karate and Kung-Fu. South ocast Kata champion; director North Carolina Kung-Fu Association, Member Japanese Karate Association. Limited number of students will be accepted.

SEEKING VERY special home for very special cat, away from busy street. 14 week old female, ½ abyssinian, ½ black Persian. Free delivery, 667-2443.

Special Services

BUSINESS BOOKKEEPING - Tax Consultant. Flat monthly rate. 25 years experience. Tod Cox. B.E.C., Dolores & 7th, Carmel. 625-2654 or 659-2729.

I WILL train, school, exercise, or groom your horse. Also corral cleaning preferably Carmel Valley. Helena Bresk, 659-2775.

Instruction

PIANO & SINGING lessons with Gina Welch now available. Qualifications include Royal Conservatory of Music. Phone 659-2440

CLASSICAL GUITAR and piano lessons. Rational approach. Price $24 per month. Michael Read 624-4034, and 373-8214

THE MUSIC STUDIO: Piano, guitar, flute, trumpet, trombone, clarinet, drums, theory, sight singing. Three instructors. Carmel Valley Village Center. 659-4642.

CHILDREN AROUND the piano. Class for young children learning together and experiencing the joy of music. 624-5404.

Help Wanted

ESTABLISHED CARMEL art galery needs part time sales help. Must be experienced in sales and possess a gracious and dignified presentation. Send resume: P.O. Box 6146, Carmel.

RESPONSIBLE WOMAN to live in and care for elderly woman in Carmel. Non-ambulatory. No nursing experience necessary. Weekday afternoons off 2 to 5. Excellent salary. Please write J. Algar, Box 53, Carmel, by July 31.

Wanted

WANTED: PAINTINGS by Samuel F.B. Morse. Send description and price to R.C., Box G-1, Carmel.

ANTIQUES WANTED. We are constantly looking for good antiques. Porcelain, furniture, art, etc. Your offerings carefully considered. Davis-Holdship. 624-5757.

WANTED -- COPIES of the **Carmel Valley Outlook**, in good shape, from these dates: Dec. 27, 1973; Jan. 3, 17, 24, 31; Mar. 7; April 11, 18; June 14. Call Dan 624-3882 or stop by the Pine Cone office on Dolores between 7th and 8th, Carmel.

Rental Listings Solicited

CASA CIESLA
The Peninsula's Only Property Management Specialist
372-7581

Autos for Sale

1966 PORSCHE 911, cherry, $4200, 302 Watson, Monterey.

CHEVROLET IMPALA. New transmission, original paint, new tires. $350 or offer. 659-2026.

CHEVY 2, 6 cylinder. Good condition, 4 door, new tires. $350. 659-2026.

Home Services

PLANT SITTER. When you are away we give your indoor plants loving care. Rates given before you leave. Call 375-7276, 6 to 8 p.m.

CARPENTRY WORK. Joe Ortman. 659-3180.

GARDEN WATERING services. Any kind of watering. Will water for out-of-town owners. (408) 624-6937.

GARDENING, SPRINKLER repair and maintenance. References, EXPERIENCED. Call 372-3785. Free estimates.

CARMEL GARDENING, reasonable, realible. References. 624-0621.

EUROPEAN CARPENTER: Walls, windows, doors, paneling, shelves, sundecks, etc. Repairs. References. Please call 375-6596, evenings.

WILL DO gardening and hauling at reasonable price. 5-6 days a week. Call 394-0630 or 899-3239.

HORSE SHOEING and trimming. Complete hoof care. Jim Sproles. 375-3274.

HOUSE PAINTING: College student with excellent Carmel-By-The-Sea references. Very Reasonable. Please call Bill Dunn, 624-7938.

DON'T WAIT for hauling, yard care, clean-up. Call Speedy in Carmel. 625-1991 all day, everyday.

BUILDING TRADES specialist. Reasonable rates, estimates. Remodeling and repair. Local resident. 10 years experience. Call Larry Pitts 624-8723.

"MR. MINI CLEAN", has returned. Our hero cleaner has excellent Carmel, Pebble Beach references. He excels at windows-will consider anything! Call late evenings, 375-4984.

AQUA POOL SERVICE AND SUPPLY - Monthly service - equipment, repairs, supplies and chemicals. Serving you since 1965. Noel Van Bibber. 624-5650.

PAINTING & PAPERHANGING done by a professional with 15 years experience. Reasonable prices. Free estimates. Local references. Joseph DiMauro, 624-1207.

NORWEGIAN GARDENER
urgently needs work
Box 4562 Carmel

Home Services

M & T HAULING

FREE ESTIMATES -- Trash hauling, lot clearing, tree trimming, furniture moving. Days 624-8651. Evenings 624-3006, 372-4721.

SCANDINAVIAN PAINTER. Very neat, dependable and reasonable. Local references. 16 years in Carmel. For free estimate please call 624-1608.

CARPENTRY, REMODELING, Home Repairs, Miscellaneous Concrete Work. Call Anytime, 394-1120.

MR. FIX-IT. Repairs, painting, gardening, etc. 18 years in Carmel. No job too small. Ed Miller - 624-2930.

ALUMINUM ALLOY sheets, used, size 23x36. Ideal for many uses. Lightweight, flexible. Only $1 for 3. Outlook Office, Mid-Valley Shopping Center.

ROTOTILLING, FENCING, retaining walls, and hauling. Call Ger Bensberg. 624-5703 evenings.

CARMEL HAULING, clearing, scrapping and landscaping. Feuerman & Riley, Co. 624-6608. Free estimates.

HORSE SHOEING - Horses for sale. Colts ridden. Greenfield 674-5305.

GARDENING, YARD cleaning, hauling, anytime -- fast, reliable--Have own tools. Free estimate. Call Willie, Tony -- 394-5585

TREE CARE. Trimming, dead wooding, bracing, cabling, removals and lot clearing. Fire wood available. 372-0759.

HAULING, FURNITURE moving, gardening. 624-8986, 624-6489.

GENERAL CONSTRUCTION. Carpentry and Masonry, Remodeling and finishing work. Rock brick and adobe fireplaces, etc. Orrest Gamble, 659-2129.

PROFESSIONAL WELDING and fabrication, gas and electric. 6 days and on call. No. 1 Del Fino Place, Carmel Valley or 659-2041.

MENDING & REPAIR of toys, jewelry, bikes, furniture. Welding, carpentry, painting, auto tune-ups. 18 years experience. Carmel references. Jerry Campbell, phone 372-6369.

LEO'S LAWN SERVICE
Lawn cutting, gardening, maintainence
Call Leo Tavernetti
659-2140

Services

Services

PET SUPPLIES
ALL BREED GROOMING
The Village Dog Studio
5TH & JUNIPERO
P.O. BOX 7035
CARMEL, CA 93921
MR. & MRS. B. L. MCMURTREY
(MAC & MARY) OWNERS
PHONE
(408) 624-9400

Public Notice

GENERAL REVENUE SHARING

ACTUAL USE REPORT

General Revenue Sharing provides federal funds directly to local and state governments. Your government must publish this report advising you how these funds have been used or obligated during the year from July 1, 1973, thru June 30, 1974. This is to inform you of your government's priorities and to encourage your participation in decisions on how future funds should be spent.

CATEGORIES (A)	ACTUAL EXPENDITURES CAPITAL (B)	OPERATING/ MAINTENANCE (C)
1 PUBLIC SAFETY	$ 10,105	$
2 ENVIRONMENTAL PROTECTION	$	$
3 PUBLIC TRANSPORTATION	$	$
4 HEALTH	$	$
5 RECREATION	$	$
6 LIBRARIES	$	$
7 SOCIAL SERVICES FOR AGED OR POOR	$	$
8 FINANCIAL ADMINISTRATION	$	$
9 MULTIPURPOSE AND GENERAL GOVT.	$	
10 EDUCATION	$	
11 SOCIAL DEVELOPMENT	$	
12 HOUSING & COMMUNITY DEVELOPMENT	$	
13 ECONOMIC DEVELOPMENT	$	
14 OTHER (Specify)	$	
15 TOTALS	$ 10,105	$

NONDISCRIMINATION REQUIREMENTS HAVE BEEN MET

E) CERTIFICATION: I certify that I am the Chief Executive Officer and, with respect to the entitlement funds reported hereon, I certify that they have not been used in violation of either the priority expenditure requirement (Section 103) or the matching funds prohibition (Section 104) of the Act.

Hugh Bayless 7/18/74
Signature of Chief Executive Officer — Date
City Administrator

THE GOVERNMENT OF
CTY OF CARMEL BY THE SEA
has received General Revenue Sharing payments totaling
$50,886
during the period [illegible]

ACCOUNT NO 05 2 027 001

CTY OF CARMEL BY THE SEA
CITY CLERK
BOX CC
CARMEL CALIF 93921

(D) TRUST FUND REPORT

(1) Balance as of June 30, 1973	$ 56,625
(2) Revenue Sharing Funds Received from July 1, 1973 through June 30, 1974	$ 50,886
(3) Interest Earned	$ 4,854
(4) Total Funds Available	$ 12,365
(5) Total Amount Expended	$ 10,105
(6) Balance as of June 30, 1974	$102,260

(F) The news media have been advised that a complete copy of this report has been published in a local newspaper of general circulation I have records documenting the contents of this report and they are open for public scrutiny at CARMEL CITY HALL

For Rent

For Rent

GOLDEN OAKS

GOLDEN OAKS APARTMENTS

THE NEWEST AND BEST
IN ALL OF MONTEREY

IMMEDIATE OCCUPANCY

Now is your chance to have a brand new apartment that has never been lived in. Situated amidst beautiful Oak trees. Stunning views of Monterey Bay.

Less than 5 minutes to downtown Carmel.

All apartments have carpets, drapes, fireplace, patio, extensive storage, cable TV & underground parking. All electric whirlpool kitchens feature dishwasher and garbage disposal. Enjoy the heated pool and cabana.

One & two bedrooms from $215.00

30 Monte Vista Drive, Monterey
(408)373-8422 ● Open Daily 10:30-6:30

CARMEL VALLEY offices, store space, artist studio for rent. Call 659-2729.

ATTRACTIVE UNFURNISHED 3 bedroom, 2 bath home. Family Room-kitchen combination. Double garage, sunny patio. Just redecorated. $375. Sallie Conn Realtor, 624-1266.

FOR LEASE Carmel 1 bedroom apartment, 2 years old, near town, on bus line, single only -- $185. per month including utilities. Vince Bramlet agent 372-4508.

FURNISHED or UNFURNISHED. 4 bedroom, 3 bath house in Carmel Views. Electric kitchen, separate dining area. Step-down living room, fireplace, paneled family room, large fenced yard. Many extras. Available Aug. 1. $400 per month. 624-6976.

FURNISHED ROOMS and apartments in sunny Carmel Valley. Available at low off-season rates. Some color televisions, some fireplaces, heated pool. No dogs. Blue Sky Lodge. 659-9980.

CARMEL, SCENIC Drive, well furnished 3 bedroom, 2 bath home. Large deck with terrific ocean view, private walk to beach. Available anytime. Broker (408) 624-7479.

CARMEL VALLEY Mid-Valley. 1 bedroom house. Secluded, views. $200 a month. 625-1776.

CHARMING 1 BEDROOM adobe house fully furnished, gorgeous garden, 2 fireplaces, 2 car garage. 1-2 adults, no pets. $330 includes gardener and utilities. 6 month lease with option. 624-8417, if no answer (415) 323-7092.

TOWN HOUSE close to shopping centers. Pool, 2 tennis courts. 2 bedroom, 2½ bath. Short or long term. Furnished or unfurnished. 624-6791.

CARMEL STUDIO cottage in flower garden. Beautiful trees, privacy, seclusion, walk town. Prefer mature refined professional adult. $185. 624-3932.

ATTRACTIVE TWO bedroom home, convenient to town in quiet neighborhood. Available August 1st, $350 per month. Long term. 624-1108.

SECLUDED, CLOSE-IN, one bedroom luxury for couple. Sauna, whirlpool tub, patio, deck, fireplaces, dishwasher. $325 plus utilities. No pets. 624-8052.

UNFURNISHED 3 bedroom, 2 bath house Carmel Point includes appliances, drapes and rugs. $390. 624-8468.

NEAR THE beach, near the village. 3 bedroom furnished house. $350. Village Realty.

LIVING QUARTERS for retired or single working person over 40. T.V. cable, garbage, water, electricity included. Phone 659-2026.

MPCC D CHARMING 3 bedroom house, 2 baths, unfurnished. Built-in electric kitchen, 2 car garage. Available Sept. 1, $400. Village Realty.

A HANDSOME condominium at Del Mesa. 2 bedroom, 2 bath, library, unfurnished. $450 month including most utilities. Village Realty.

3 BEDROOM HOUSE for lease. 625-1547.

RIVERWOOD, NEW and charming unfurnished 2 bedroom, 2 bath house. Vaulted ceiling in living room and dining room. All appliance kitchen includes refrigerator. Carpeted and draped. Adults, no pets. $375 per month. Agent, 624-6551.

CARMEL -- Charming Carmel house with 2 bedrooms, 2 baths, beam ceilings and beautiful Carmel stone fireplace. Delightful gardens. One of the best locations. A perfect place to experience the pleasure of living in Carmel. Available Aug. 1 F.M. Scott & Assoc. 624-5321.

TO ONE working adult. Attractive studio apartment. Fireplace, Carmel Woods. $125 includes utilities. References. Write owner-agent, Box 1215, Carmel.

CARMEL 2 bedroom large living room with sliding door to sun deck. Peak of ocean through tree top view. Sunny patio, wall to wall carpets, fireplace, garage, stove, refrigerator and drapes included. $300 a month on lease. Phone after 5, (415) 351-1110 or (415) 936-4636.

For Rent

NEW DELUXE APARTMENT. Fully carpeted and draped -- all appliances -- with some view. 1 bedroom, 2 blocks from Ocean Ave. $325 per month. Lease required. Carmel Associates, 624-5373.

CARMEL VALLEY, 117 Ford Rd. Deluxe living in sunny Carmel Valley. 2 bedroom, 2 bath apartment available in July $295 on lease. 659-4474.

Wanted to Rent

LONG TIME Carmel area resident desires to lease clean unfurnished Carmel home. Reasonable. 3 bedroom or 2 bedroom and den. References. 624-7711.

REFINED MATURE professional woman permanent Carmel resident desires apartment south side of Ocean. $150. 624-9097.

Garage Sale

PATIO SALE. Oriental rugs, Farberware grill, color TV, magazine slide holders 35mm, electric drill; ladies quality clothing (new-near new), succulents and miscellanous. Saturday and Sunday. 10-4. 903 Lincoln.

PATIO-GARAGE Sale -- Armoire, chests, tables, drapes, chairs, good oil paintings, water colors, fur coat, Noritake china for 12, much miscellaneous. All 1st rate condition. Saturday 7-27 10 to 5 only. Monte Verde between Ocean and 7th.

For Sale

VALUABLE, HIGHLY-seasoned (12-32 years) native and foreign Hardwood and Softwood, dimensional pieces. Suitable for Woodturners, Carvers, Toymakers, Hobbyists. Retail value (without the priceless value of many years of seasoning!) $1,200. Will sell for $495. Retired from cabinetmaking in Bay Area (415) 524-6885.

12 STRING ACOSTIC guitar, excellent condition, and Pakistan sitar. 624-0621.

WINCHESTER 30 30 rifle, peep sight. Springfield 22 with telescopic sight. 659-2493.

OLYMPIC ELECTRIC typewriter. Used vacuum cleaners. 624-0895.

WING BACK hide-a-bed, $125. Nickels and Stone Boston Rocker. 625-1823.

ORIENTAL ANTIQUES -- Chests, folk art, china, Thunderbird Book Shop, Carmel Valley Road. Phone 624-1803.

ORIENTAL RUG. Karman. 9 foot 9 inch by 16 foot 2 inch, $1,800. Rose background, excellent condition. For appointment call 375-8127.

KINDLING WOOD -- 624-0070.

OLD DROP leaf table, solid cherry -- opens to 48 x 72. $285. Call 624-0336.

12 STRING GUITAR and sitar. 624-0621.

USGS topographic maps for Monterey and San Benito Counties. 99 cents each. Clear Sky Properties, 659-2218.

DECOMPOSED GRANITE, fill dirt, wall rock, rip-ra p Phone 659-2412.

For Sale

YOU can steam clean carpets professionally clean with new portable RINSE-N-VAC. Rent at Village House, Carmel Valley Village.

TWO MATCHING medium-sized arm chairs, beige. $15 apiece. Double-size quilted beige bedspread. $18. Like new. 624-9105 or 624-6937.

WANT TO BUY older Volvo or Datsun station wagon. Call 372-5014.

SMALL ANTIQUES, Cut Glass-Colored, Glass-Demitasse Cups-Saucers-Bric-a-brac, etc. Please call Mrs. Davis of Art Lamps & Glass 624-4822 before 5 p.m., after 5:30, 372-3936.

Business Opportunities

ART GALLERY in downtown Carmel on main street, very exclusive, 22 years this location, excellent for man and wife, paintings and antiques. Net $35,000 plus 2 European trips. Asking $50,000 plus stock optional, walk to work in America's most beautiful area.
Monterey Realty Co.
P.O. Box 1225, 93940
(408) 375-9838

RESTAURANT (French) Beer and Wine on the beautiful Monterey Peninsula. Long lease. $60,000. with terms. Tod Cox, Realtor, 625-2654, 659-2729.

RESTAURANT - Beer & Wine in John Steinbecks historic Cannery Row on Monterey Bay. Long lease new equipment. $65,000 with terms. Tod Cox, Realtor. 659-2729 or 625-2654.

Specialists
Monterey Realty Co.
"Our business is selling businesses"
that's why
BUYERS and SELLERS
Phone: 375-9838
Invest your future in any of these Business Opportunities Monterey Realty Co. has to offer: Pizza Parlor, old, well established, seats 70. Ideal neighborhood location and clientele for family operation. Beer and wine. Asking $30,000.
Monterey Realty Co.
375-9838
Where Cass & Webster Meet

For Rent Commercial

MARINA
Self- Storage
Available
Sept. 1, 1974
Storage of business record supplies, merchandise, equipment, furniture or recreational vehicles. Typical unit 9' wide x 30' deep x 12 high, $32.20 per mo. -- less than .01 cent per cubic foot.

MARINA
Self - Storage
You store it -- lock it and keep the key
HIWAY 1 &
REINDOLLAR
373-1782

Antiques

11th ANNUAL FLEA MARKET Sunday, August 4, 8 a.m. San Juan Baptista -- Free parking. Sponsored by Chamber of Commerce on Main St. 400 spaces.

House Exchange

ESTABLISHED RETIRED couple with new 3 bedroom, 2 bath home in Washington, D.C. suburb (golf, swimming, tennis club privledges.) Will trade for 3 bedroom home, townhouse, etc. in or near Carmel, prefer near beach. Available any time Sept. or Oct. Contact D. Griffin, (408) 739-6563 home; or (415) 328-5200 office.

For Rent Commercial

185 SQUARE FEET space available in Carmel Valley commercial building. $60 per month, suitable for offices or studio. 659-4773.

CARMEL EXECUTIVE office paneled and carpeted. ½ block from Post Office. Available early August. Owner-agent after 5 p.m. 659-4078.

CARMEL OFFICE lease. 624-2079, 625-1547.

OFFICE - 250 Sq. Ft. downtown area. Ground level with additional storage space available. $150 per month including utilities. Oenning Realty, 624-1838.

APPROXIMATELY 200 square feet STREET FLOOR location. $125 month, all utilities paid. Jack J. Miller, 624-3846 or inquire at 8th and San Carlos anytime.

WAREHOUSE SPACE FROM 1000 to 8000 square feet available soon Taking reservations now. Centrally located, call 624-5003.

Real Estate Wanted

BUSINESS OPPORTUNITY listings wanted. Have out of town buyers waiting. Tod Cox-Realtor, Dolores & 7th, Carmel. 625-2654 or 659-2729.

Real Estate

CARMEL VALLEY Country Club. Beautifully located creek side corner lot. $28,500. 375-7174.

HACIENDA CARMEL, 2 bedroom, 1 bath unit. $35,500.00. Small garden. Good View. Furniture available. Call 624-8261 (Ext 358) or Hacienda Carmel, Box 77.

4 BEDROOM, 2 bath, large detached studio or family room with ½ bath. Patio, ¼ acre site, separate dining room. Hatton Fields Mesa. $89,500. Principle only. For appointment to see, call 624-3883.

CARMEL, OCEAN Ave. Completely remodeled, 2 bedroom, 1 bath. $55,500. Assumable $20,000 first at 7¼ per cent. Owner will help finance. Call 624-2515 after 4 p.m.

CARMEL FAMILY HOME. Ideal location close to all schools, shopping. Excellent condition, minimum maintanence, beamed ceilings, shake roof, fully carpeted. 3 bedrooms, 2 full baths, family area, sunny patio, play yard. For sale by owner. 624-3211. $68,500.

CARMEL 2 bedroom, 2 bath home on sunny level lot. Completely remodeled. $65,000. 624-6997.

BACHELOR, BACHELORETTE: This is the home you've been looking for...charming 2 bedroom, 2 bath redwood and cedar home on private ½ acre lot in sunny Carmel Valley. Only 2½ years young -- beautifully landscaped with gorgeous Valley views. Available from the owner for $66,500 with a 7¾ per cent assumable loan. Call 659-4906 for an appointment or follow the "House for Sale by owner-Open House" signs from Carmel Valley and Esquiline Roads. Saturday and Sunday from 1-4 p.m.

A MAGNIFICENT view lot, 2½ acres. $28,500. 659-2081.

LOT
Level 60 x 80
South of Ocean
Carmel Associates
624-5373

Real Estate

8½ % FINANCING

The total price of this 3 bedroom, 2 bath home is $69,000. Pay $20,000 down and the owner will carry 49,900 balance at 8 per cent interest (no loan fees or points) for 5 years at $370 per month, but you may refinance at any time. The location of this escellent buy is 26140 South Carmel Hills Drive.

ALMOST NEW

This 2 bedroom, 2 bath custom built home has to be sold; the owner is leaving for Europe. The wall to wall carpeting, draperies and all appliances are included in the low, low price of $63,900. Can be seen anytime.

OCEAN AVENUE REALTY
LEO TANOUS, REALTOR
CALL ANYTIME
PHONE 625-1343
Carmel P.O. Box 3322

COMPARE THESE HOMES

4 bedroom with separate master wing, over 2,200 sq. ft. Panoramic view of Carmel Valley, extra large living room, 2 fireplaces, laundry room, TV cable, lots of storage and extras. Carport, plus extra large garage with lots of possibilities. Privacy on 1 acre with landscaped low maintenance yard. Only $75,500.
25520 Tierra Grande Dr. Across from mid-Valley Shopping Center
Also 2 bedrooms, 2 bathrooms near completion with round fireplace. $62,500
Principals only

HERD CONSTRUCTION COMPANY
Lic no. 253028
394-2556 394-7800

CHOICE

Carmel Valley Golf and Country Club
Public Showing Sat. & Sun.
1-4 7005 Valley Green Circle

HOMESITES
Carmel; south of Ocean
Level -- $27,000
MPCC; near Ocean and Club.
House--Level $95,000

CARMEL ASSOCIATES
624-5373
Rod Santos, Realtor
San Carlos Street Between 7th & 8th
P.O. Box 3262, Carmel, Calif.

Ocean View

and short walk to shops. Just remodeled, sparkling fresh paint and new carpeting. 30' living room has dining area. Large kitch[SOLD]as space for breakfast table and view deck o[SOLD]hen for outdoor relaxing. Family room has [SOLD]nd fireplace. Two generous bedroom, excellent closets and storage and 1½ tile baths. Make this a steal at 54,900.

LLEWELLEN H. MILLER, REALTOR
Lincoln & 8th 624-6551
MARGARET R. MILLER

JUST LISTED OUR EXCLUSIVES
OUTSTANDING VIEW LOTS

Fantastic level building site with panoramic view. 4 large oaks. Asking $22,500 and worth it. All utilities underground.

2 sweeping ocean view lots. 1 priced at $37,500. Generous in size, 78 x 120 feet and 72 x 102 feet, each offers an opportunity for building a spacious home overlooking the ocean towards Point Lobos. Out of town owner has given us exclusive agency and they are priced to sell immediately.

JIM MUSTARD, Realtor
Business Opportunities -- Insurance
PHONE 624-3807 ANYTIME

Jerry Duncan, John Ridley, Clint Downing

S.E. Corner Lincoln & Ocean P.O. Box 3687, Carmel

SUNSHINE AND SHADE
MID CARMEL VALLEY
BUILDING SITE

An almost level spot with beautiful view to south and west. Oaks, utilities in walk to shopping center. Ideal for building any type of home. $23,500. Terms available.

NEAR CARMEL
VALLEY VILLAGE

Artist cottage and studio. 1 Bedroom and bath in main house studio has bath. Fireplace in each. Lovely trees. Move right in. $37,500.

Strathmeyer Real Estate
Serving Carmel Valley, Carmel, Pebble Beach, from the Valley to the Sea.
624-5368 8 a.m. to 9 p.m.
6 miles up Carmel Valley to Dorris Drive across from Safeway
27890 Dorris Drive, Carmel, Calif. 93921

CARMEL LOT FOR SALE

¼ acre plus, with over 1300 sq. ft. good existing stucco building. Sunbelt area, prime secluded location. ½ mile from downtown. Fully landscaped, fenced. $35,000. Owner -- 624-3317.

Pebble Beach Realty
RUTLEDGE BRAY REALTOR
BOX 851, PEBBLE BEACH PHONE 408-624-5900

BEAUTIFUL LOT

only a block to ocean and facing MPCC golf course -- gorgeous ocean views if two story home is built. Outstanding value at $30,000.

EXCLUSIVE

SHIRLEY JONES, Realtor
Bill Clay, Associate Office 624-8969
Residence 372-6948 Residence 624-5435
Carmel
P.O. Box 1153 5th & Mission

"Buy With Confidence .....Sell With Security"
SINCE 1910
Rose D. Ulman
Real Estate Broker
WE SPECIALIZE IN CARMEL HIGHLANDS, COAST HIGHWAY AND JACK'S PEAK PROPERTIES
We Are Here To Serve You Any Hour -- Seven Days a Week
We List All Carmel Highlands Properties Except Those That Are Over-Priced
Don't Forget A Good Deal Depends on Your Broker (408) 624-7722
Fern Canyon Road
Adjoining north of Highlands Wedding Chapel

COMMERCIAL BUILDING

CARMEL MISSION ST. SOUTH OF OCEAN Excellent Tax Shelter. Low down and owner will help finance.

CARMEL HOME

2nd and Carpenter facing 2nd. 2 bedroom, 2 bath, fireplace, 2 car garage, patio. $52,900.

HATTON FIELDS, CARMEL

Great view, large lot 3 Bedroom, 2½ bath $85,000

OPEN HOUSE
SAT & SUN. 1-4

1845 Military, SEASIDE

3 bedroom, nice lot with view of ocean. New carpeting, gas fireplace, double car garage. $34,900

RRR Rio Rancho Realty
BOB SPIVEY, REALTOR
"SERVING THE ENTIRE MONTEREY PENINSULA"
26555 Carmel Rancho Blvd.
Carmel, Calif. (408) 625-2200
MLS
Multiple Listing Service

BEST VALUE IN UPPER PEBBLE BEACH
JUST REDUCED $2,000

This spacious, 2 years young, home is looking for a happy family to move right in and enjoy same. We have a lot to offer: 3 generous sized bedrooms, 2½ baths, a formal dining room, a family room with built-in bookshelves and desk, large game room and storage galore! The kitchen is supermodern and includes garbage compactor and a smooth top cooking range. Large deck from living room, with Texas stone fireplace, lets you enjoy forest and ocean vistas. There is a huge parking area in the back of the property to accomodate numerous cars and also an enormous 3 car garage where you also have room for a boat or trailer. The property is partially landscaped and the home is draped and carpeted. AN OUTSTANDING BUY AT $87,500. Open Sunday for your consideration from 1 to 4. 4012 El Bosque, P.B. OFFERS PLEASE.

POINT LOBOS VIEW

This immaculate 3 bedroom, 2 bath, quality built home, with large modern windows and beautiful oak floors, needs only your personal touch. Priced at $82,500. Open Sunday for your consideration, from 1 to 4. 4135 Sunset, P.B. OFFERS PLEASE.

CARMEL
PRIVACY AND QUIET
YET WALKING DISTANCE TO TOWN

We have a perfect home to move right into with no muss, no fuss. Just arrange the furniture, put an outdoor lounge on the covered veranda, pick some mint for the iced tea, and in complete privacy, watch the roses bloom. Situated on a absolutely gorgeous, beautifully landscaped, huge and completely level lot, a lovely 3 bedroom, 2 bath home. Everything is included in the way of appliances, even washer and dryer to help make moving in easier. The over-sized living room has an old-fashioned wood box easily loaded from the outside to avoid hauling wood over the new carpeting. There is a formal dining room as well. From the moment you drive into the driveway, you will agree that this lovely house with its shutters and window boxes, and its 24 hour burning gas lamps flanking the curved brick walk, is HOME. Priced at $82,500.

VIEW...VIEW...VIEW!!!
Carmel Valley's Best Buy at
$69,500

This family sized home features large expances of glass in the living room, dining room and bedrooms to let you enjoy the outstanding vistas. The beautiful setting of this house on the property gives you the feeling of complete seclusion and serenity. A generous sized family room-kitchen combination is a great gathering place for the entire family. This lovely home also features tile entry, tiled kitchen, intercom system, curved corner brick fireplace, large double garage, as well as two patios. See this 3 year old home now, as you may want to do a little gardening this season...so hurry while its last at this very favorable price.

A PEBBLE BEACH HOME
WITH
SEPARATE GUEST HOUSE

A very special property ideal for the wise out of town property owner...use this 2 bedroom, 2 bath home as a rental property and reserve the charming guest house for those special weekends on the lovely Monterey Peninsula...or enjoy the main house, with quality features such as lovely oak floors, marble fireplace, terrazo terraces and mature gardens of "estate type living." All of this situated on almost one half acre and priced at $87,500. With substantial downpayment, owner will help finance.

Herma Smith Curtis
REAL ESTATE
junipero at 5th, carmel
624-0176
77 soledad drive, monterey
372-4508
ALL PHASES OF REAL ESTATE
Member Multiple Listing Service

Del Monte Realty Company
A Subsidiary of
Del Monte Properties Company

DEL MONTE REALTY COMPANY

AMONG THE SHELTERING PINES

Picture yourself in this nearly new Pebble Beach home surrounded by traditionally famous Monterey Pines. 4 bedrooms, 3 baths, 2 fireplaces and kitchen with sunny, breakfast nook. $139,500. 624-1536.

PEBBLE BEACH TOWNHOUSE

This three bedroom, two bath townhouse overlooking the putting green, includes carpeting and appliances. Well maintained. $160,000. 624-5378.

MPCC CUSTOM BUILT

Close to the Country Club golf course this house is custom built in every detail. Containing two bedrooms, two baths and including top quality appliances. $95,000. 624-5378.

PHOTOGRAPHS
STEVEN A. GANN

CATLIN-McEWEN
Realtors

CARMEL MEADOWS BUILDING SITES -- Ideally located on Ribera Road. One sloping with view of Carmel Hills at $22,500. The other completely level with view of Carmel Hills, Pebble Beach and Carmel Bay-white water at $29,500.

CARMEL RIVIERA AREA -- High above the pounding surf overlooking the rugged Coastline of the beautiful Blue Pacific, we have an excellent building site on Coast Ridge Drive at $28,000.

(408) 624-8525 Anytime

Box 4235 Carmel, California

Mission St. between Ocean Ave. & 7th
Member Carmel Multiple Listing Service
Business Opportunity Specialists

CARMEL VALLEY SUNSHINE
OPEN HOUSE SUNDAY
1 TO 5

First in beauty, comfort and convenience. This artistically created Carmel Valley 2 bedroom redwood home with large wall fireplace, open beams, garage and patios is a MUST SEE!

28 CAMINIO de TRAVESIA
near Robles del Rio lodge

Gilcrest Real Estate

Jody Givetz, Agent
624-5554 624-2758

COME VISIT
ARROYO CARMEL
OPEN DAILY 12 TO 5

Live with leisure in one of our 2 bedroom, 2½ bath town houses clustered around a private lake. A pool and tennis courts for your enjoyment, with beaches and golf just short minutes away. Walking distance to shopping, dining and theater. Maintenance free living, for those with better things to do.

3850 RIO ROAD
(CARMEL BY THE LAKE)

Robert Blackburn with Arenz Realty
Call
624-9008 Eve. 624-1329

SUNNY CARMEL VALLEY

A beautiful but rugged ADOBE home on a full level acre. 5 bedrooms and a den-office-studio, 3 baths. A pool and horses could easily be added. Gobs of room for stretching, funning and sunning -- and a great view across the Valley. Walking distance to shops and grade school. $86,500 -- for a home that sings out with warmth, charm and value!

CARMEL AREA—HATTON FIELDS

A lovely home, nestled among a magnificent array of stately oaks and Monterey pines. Beautiful at night too, when bathed with floodlights. A spacious 3 bedroom, 2 bath home with huge den-office or studio; near High School and within a sprightly walking distance of all of the entrancement of Carmel. Seeing is believing. But even better is the feeling! $86,000

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A MOST UNUSUAL 3-BEDROOM HOME
If you're looking for the conventional in a home, this is not for you. BUT if you value the design of one of America's outstanding architectural firms, if you like the texture of a variety of woods, if you appreciate almost no-maintenance landscaping, and a top location this may be the house for you. It has 3 bedrooms, 2 baths, 2 sitting rooms, one living room in what amounts to almost two separate houses connected by a bridge on the second story. The home is not large, but it feels quite spacious. Sound interesting? Call for an appointment to see it. The price is $89,500. Exclusive.

LARGE LOT NEAR CARMEL BEACH
Here's a really unusual opportunity. We have a 7,000 sq. ft. lot about 2 blocks South of Ocean Avenue and 3 blocks to Carmel beach. It's big enough to take a large home and on this sized lot, a detached guest house is allowed under Carmel zoning. Full price is $49,500.

2 BDRM CHEAPIE & GOODIE -- $50,000
A real find!!! This great little Carmel cottage is loaded with charm, BUT it's in excellent condition -- even has an almost new central heating system and a modernized kitchen. It's quite close-in, on a large lot, yet it's also SECLUDED. Delightful living room with fireplace, dining ell, fenced garden planted with native trees and shrubs for easy maintenance, and a real estate PEAK of the ocean. Imagine all this for only $50,000.

4 BRS, RANCHO RIO VISTA, $88,500
This is a very well-built, well-maintained family home, on an acre of land in a top residential area. It has a fine view of Carmel Valley. It is walking distance to Middle School and a school bus stop for the lower grades. It is draped, carpeted, ready to move into. It is in an estate, however, and the sale is subject to court confirmation. Let us show you this fine home and submit a bid on your behalf.

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CARMEL "DOLL" HOUSE -- One of the Comstock originals including a two-story living room with stone fireplace and open beam ceiling. Bedroom, den, good sized kitchen and a peek at the ocean. On a small lot close in. $53,500.

HACIENDA CARMEL -- A two-bedroom, two-bath end unit close to the administration center. Needs some redecorating but the sewer assessment has been paid which makes the price of $39,500 very competitive.

COASTAL HOMES -- Three-bedroom, 2-bath and dining room modern home in top condition close to private beach, $72,500. Contemporary redwood 2-bedroom, 2-bath home on an acre in the Highlands area with sweeping ocean view and heated pool, $86,500. Six-bedroom, 5½-bath and rumpus room home with 90-foot beach frontage and the Monterey Peninsula's most spectacular view, $185,000 and worth every dollar.

BEAT THE HIGH COST OF FINANCING .. Modern two-bedroom, den and 2-bath home close to downtown yet with a good view of the ocean through the pines. Completely redecorated, room for expansion. Asking $54,900 and owner will carry a 30-year loan at 8 per cent with no loan fee. Call our Ocean Avenue office at 624-3887 on this one.

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OCEAN, CANYON, COASTAL, MOUNTAIN VISTAS surround this beautiful wooded 1+ acre in Carmel Riveria. Approved architectural plans included in purchase price. $28,500.

LA RANCHERIA, CARMEL VALLEY, 1 acre with lovely oaks at $29,000, adjoining 5.6 acres with view and sun at $55,000.

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JUST RIGHT! Well built by owner and in immaculate condition, this cozy redwood home has 2 bedrooms, 1½ baths plus a tiny den, open beam ceiling in living room has 2 bedrooms, 1½ baths plus a tiny den, open beam ceiling in living room, forced-air heat. Ideal for the retired couple...close to town and bus, a charming rear garden to enjoy and a work shop off the garage for puttering. $57,500.

BEAUTIFUL VIEW ACRE in sunny Carmel Valley. Located on the north side of the valley, the site faces south, has some lovely oaks. $19,500!

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CONSIDERING CARMEL?

Candid Note to Investors

Carmel is small and its business zones are even smaller. There are few AAA lessees and nothing in apartments or office buildings to meet minimum size standards for the classic "good" investment. Same goes double for the Sur Coast. Yet ... everyone wants to BE here; everyone wants an investment here. Demand exceeds supply. So IS Carmel a good investment?

Are paths by a waterfall or the seashore, or surf and birds and trees, or arts and crafts and picturesque surroundings good investments? Compared to some other places (Los Angeles, San Francisco, Sacramento, Fresno), Carmel offers mediocre cash flow and a small selection. But look at yourself instead of the dollar return, and how about things like peace of mind, tranquility, your sanity, clean air, and possibly even your soul? In those terms, Carmel might be the best choice you could make.

You could live in Carmel and have your investment 3 miles away in Monterey or in nearby Salinas or even San Jose. Trust us with your desires; let us see if we CAN find something in Carmel; but also let's see how we might help you make the kind of "investment" which could give you a new lease on life itself. Invest in YOURSELF for a change. May we hear from you?

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Cable television programming discussed with Kiwanis Club

At the Carmel Kiwanis Club luncheon in the Pine Inn July 18 Ted Hughett, president of Monterey Peninsula TV Cable Co pointed out some of the likely future developments and problems associated with cable television.

Few people know that Carmel is the third oldest cable system in the country. It was started by Gerry Henderson, who was living in Carmel and found he could not get the TV programs he wanted, so he decided to do something about it. Sine that time, the cable TV industry has grown to more than eight million cable subscribers in the United States.

Future developments may include pay TV which could bring first run movies and sporting and cultural events. This type of service is already in operation in San Diego, Los Angeles, and New York. Two-way cable should come to the Peninsula within the foreseeable future. This will allow the subscriber to send and receive information from his home over the cable, including security systems, meter readings, shopping via the cable and educational systems.

The largest single problem facing the cable today is non-duplication switching. The Federal Communications Commission designates what stations the cable will carry and when. Many subscribers think program changes are done at the whim of the cable company. This is not true, Hughett said. It involes a very complex electronic system which is subject to both technical problems and human error. New methods for handling this major problem are being investigated. Also, hearings are being held before the Federal Communications Commission in an attempt to eliminate this type of public harrasment rule, he said.

In the 1950s and 1960s the monthly subscriber charge was $6.48. Later MPTV voluntarily reduced its charges to $5.50 per month. Sine that time, labor costs have more than doubled and cable and electronic cost have tripled. Such items as line amplifiers costing $200 in the 1950s now cost $700 and Carmel, one of the oldest cable systems in the country, has been rebuilt five times and must continue to be rebuilt to keep up with the changing state of the art and increased demands of its subscribers for more and improved services, Hughett said.

Consequently, the cable company has had to apply for its first rate increase in 23 years of operation. This increase to $6.95 is 7.2 per cent over the original rate. The company has already received the approval of the Monterey County Board of Supervisors for its new rate as it applies in the county areas which it serves.

Hughett also pointed out that MPTVC operates a closed circuit TV channel known locally as Cable Channel 13. This channel is dedicated to public service type programming and has been in operation for the past four years.

Colonel White visits

Col. William Gail White, former Carmelite, was in town last week visiting his sister, Mrs. Francis H. Herrick (Mariam Arnold White). White, born in 1910 in Carmel, is presently residing in Richlands, N.C. He hopes to return again next year and visit with his former schoolmates from Sunset School.

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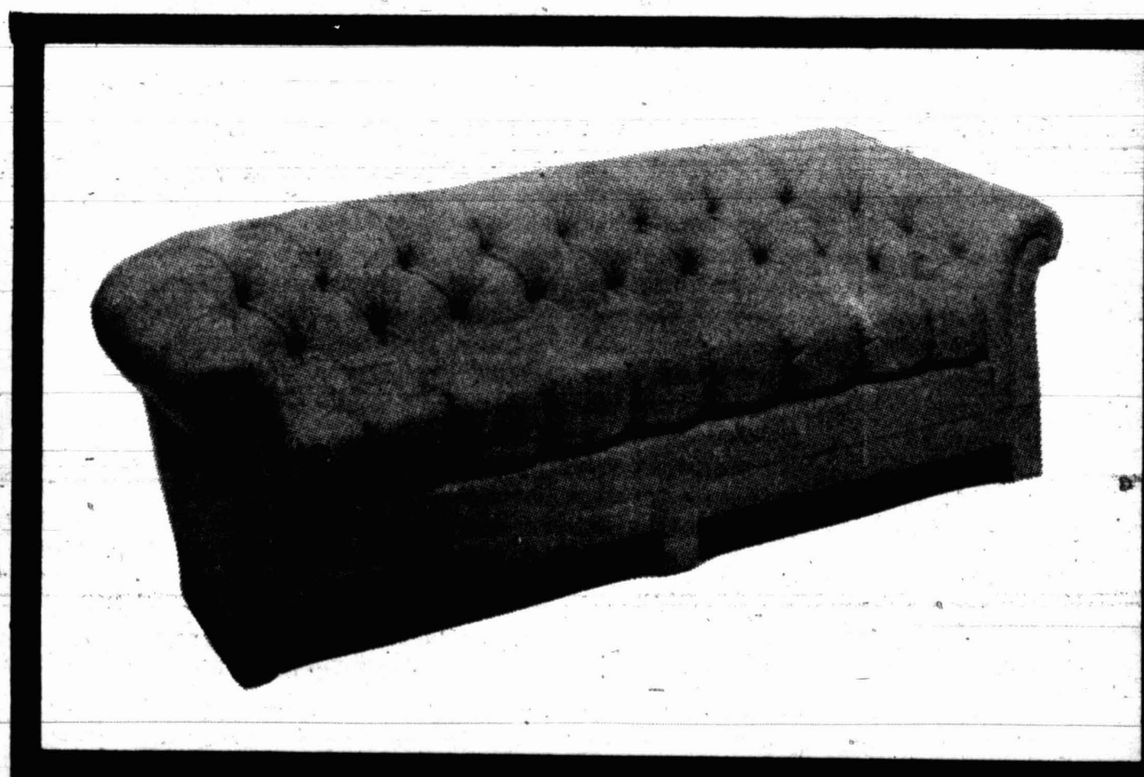
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